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OCTOBER, 1955

VOL. VII NO. 10

The Magazine of SQUARE DANCING

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"ANY TIME"

that you dance **"DOWN BY THE O-HI-O"**

... you're gonna enjoy a couple of new singing squares that seem destined to ride the hit parade. RUTH STILLION, who wrote "SOMEBODY GOOFED" and "THE LITTLE SHOEMAKER", gives you a short but busy dance with "A N Y T I M E". ROBBY ROBERTSON, who writes more good squares than Shakespeare wrote plays, originates a real fine dance to the old and beloved music of "D O W N B Y T H E O - H I - O". ROBBY also calls these two dances and proves again why his national popularity is growing so fast. The SUNDOWNERS BAND really enjoyed playing these two tunes - and it shows!

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BEHIND THE
BADGE**

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SMITH**

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Sets in Order

462 North Robertson Blvd.
Los Angeles 48, California

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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AS I SEE IT . . . by Bob Osgood

IF YOU were Editor . . .

I As each issue of *Sets in Order* begins to shape up I marvel at the great quantity of material, the variety of subjects and the yet untold stories that await printing.

Being an editor is downright enjoyable, especially when you feel that there is so much of interest in square and round dancing to tell. The big problem is what goes in and what stays out.

Let's say that you are the Editor of Sets in Order—What would you put in?

First of all, you have to feel you're going about this thing impartially and free of your own personal desires. This would mean selection of material that is valuable to the greatest number of readers. Of course this includes the 4 or 5 pages of round and square dance descriptions in every issue. Next in line are the "How to Do" articles. You know, the "How to Get New Dancers," "How to Serve Refreshments," "How to Decorate a Hall," etc.

There are so many successful parties, festivals and other events but often when written up they all sound alike and could be interesting only to that particular group or area where the event took place. The trick is to find the "gimmick" or unusual element about these affairs that could be successfully applied to similar events in other parts of the country.

During this past 12 months I've traveled some 42,000 air miles, visiting dances and Institutes in Canada and the United States and my enthusiasm for the future of Square Dancing is greater than it has ever been. There is so much to write, so much progress to tell about, there are so many ideas to share that it's difficult to know where to begin.

Being a Square Dancer, what do *you* want to read about in these next 12 months? This is *your* magazine. If *you were editor* — what would *you* write about? Come on — let me know . . .

Sincerely,

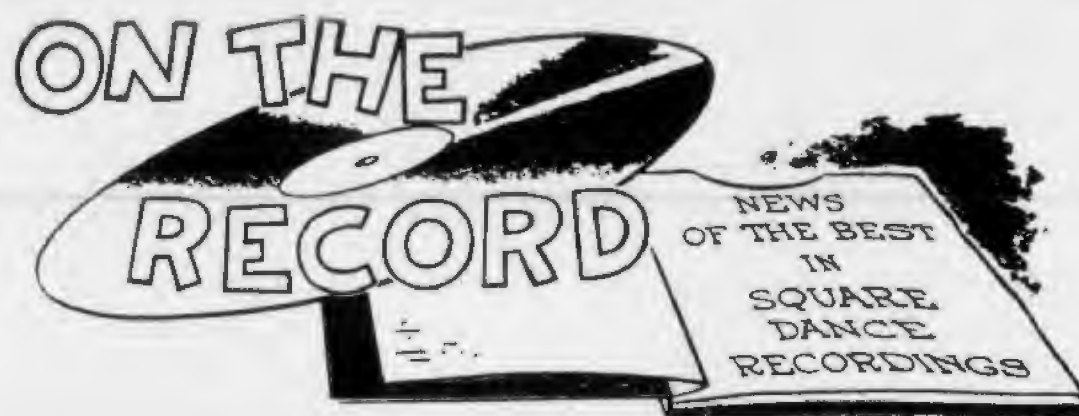
Bob Ogden

PICTURE OF THE MONTH



RECORDING DANCES

*By Doc Alumbaugh, Windsor Records,
Arcadia, California.*



THE existence of any recording firm depends on new releases and on the merit of the material therein. A veritable flood of material in the form of new singing and patter square dances, and new round dances streams into our offices weekly and the consideration and selection of this material takes an astonishing amount of time and thought. Every single dance submitted must be studied carefully so that a "hit" won't be missed, although there is only about one dance out of dozens that is useable for recording. Too, there is as much chance for a dance written by an amateur to succeed as for one written by a professional.

The usual procedure in writing a square or round dance routine is to devise steps to fit a known melody. Windsor has recently reversed this method several times by fitting music to a dance routine. Such successes as 1898, Teton Mountain Stomp, Show Off Your Lady, and Windsor Waltz have had music especially composed for a previously developed dance routine.

Advantage of Familiar Melody

Both methods have their merits, as special music for a dance makes sure that the phrasing and "feeling" of the dance is faithfully supported by the music. Yet there is a definite advantage and value to a known and familiar melody, especially if the steps are carefully fitted to the tune so that the music "tells" the dancer what to do.

An interesting, but often troublesome, facet in the recording field is that square and round dance records must be made suitable for dancing in all sections of the nation. Although square dance styles are becoming more and more standardized, there is still considerable difference in style and timing in various parts of the nation. Texas, Maine, and Colorado have distinct styles in their dancing and these styles sometimes have rather wide variances in timing and phrasing. Hence, before releasing a new dance, we must carefully consider whether it can be used widely.

Future Looks Bright

To Windsor, at least, the future of square and round dancing looks very bright indeed. More dancers and callers enter the field each month and schools and recreation departments are including more square dancing in their programs than ever before. Areas in which square dancing was once active and then died down are becoming re-activated and on a sounder basis that promises a more permanent standing. New areas are constantly coming to the front and we feel that square dancing will continue to grow for years to come. Leadership, a most important factor, is improving steadily and is beginning to realize its responsibilities.

(For the latest information from some of the square dance recording companies, please turn the page.)

PICTURE OF THE MONTH

← The Place—Asilomar, Summer, 1955. Out on the dance floor some 200 dancers are at the height of an exciting square dancing evening. The piano and banjo bang away and the caller's voice, above the din, adds to the excitement. To the average citizen this would be no place for quiet comfort, but for young Miss Susan Zuerlein here was one ideal location for a nap. So, while other youngsters sought out their soft beds, Susan climbed unnoticed onto the stage, found her choice spot and—that's right—went to sleep. Whether or not this was a compliment to Ralph Maxhimer's calling he took it as such and stopped just long enough for Joe Fadler to snap this picture.



A great barometer of the progress and strength of today's square dancing is to be found in the record production of the top square dancing recording companies. Here are reports of some of these companies, made exclusively for Sets in Order.

ALAMAR—

Chicago, Ill.—Al Brundage—3 Releases since June, 1955. Greatest hit, "Floradora"/"Sunrise Capers." Latest, "Best Things in Life Are Free"/"Boomps-A-Tulip." Feature Al Brundage, Betty Lester, Funstitutors Orchestra. Comment, "1955-1956 season looks like the biggest ever. Beginner groups are filling fast; many readjustments that occur in a young activity have been completed and a new solid platform has been reached. More recordings are being planned for late 1955 issue."

AQUA—

Seattle, Wash., Jack and LaVerne Riley—21 Releases since 1954. Greatest hit, "Vienna Dreams." Latest, Aqua No. 109. Feature outstanding callers from Northwest: Joe Hall, Heber Shoemaker, Bill Rehman and Jack Riley and hoedowns with music of Eddie "K" Orchestra.

BALANCE—

Chicago, Ill. — Ed Gilmore — 2 Releases since April, 1955. Greatest hit, "Dance Your Troubles Away"/"Mine, All Mine." Latest, same. Feature Ed Gilmore, Boom-Chuck Boys. Comment, "Distributor arrangements have been completed and the demand for more records of merit paints a bright picture for future releases."

EMERALD—

Fort Wayne, Ind.—Cliff Ayers—1 Release (New to the field)—Feature Carl Geels, LuluBelle and Scotty.

FOLK DANCER—

Flushing, N. Y. — Michael Herman — 200 Releases since 1949. Greatest hit, "Glise a Sher-

brooke" and "Mexican Waltz." Latest, MH 1016—"Oslo Waltz." Feature Michael Herman's Orchestra. Comment, "The outlook is good. A lot of stuff coming out that will not live. We still hope there will be more keeping to the traditional and that concentration is made on a lot of people doing the same dances rather than a few going in for the new."

FOLKRAFT—

Newark, N. J.—Frank Kaltman—Recent popular number "Paddy on the Turnpike" with Sleepy Marlin, fiddler. Comment, "... We expect the 1955-56 period to be one of great growth in sound directions."

HOEDOWN—

Seattle, Wash.—Cal Golden—28 Releases since January, 1954. Latest, "Kitty in the Cash Box"/"Down Home Rag," HD 504. Feature Cal Golden, Jim and Ginny Brooks, Dr. Bill Price. Comment, "The outlook of the square dance picture for the coming year is very good."

IMPERIAL—

Hollywood, Calif. — Lewis R. Chudd — 238 releases since 1946. Greatest hit, "Black Hawk Waltz." Featured artists are Bill Mooney and Al Taft. Comment, "It looks great!"

INTRO—

Beverly Hills, Calif.—Leo Mesner—23 releases since 1951. Greatest hit, "Right and Left Thru"/"Around Just One." Latest, "Susie"/"Ragging a Call." Feature Joe Lewis.

LLOYD SHAW—

Recordings, Inc. — Colorado Springs, Colo. — Lloyd Shaw — 35 releases since June, 1950. Greatest hits are "Irish Waltz" and "Waltz of the Bells." Latest are "Waltz Minuet"/"Grand March" and "Shoo Fly." Feature Fred Bergins music and Lloyd Shaws teaching and will include special callers like "Mac" McKenrick. Watch for Peg Allmond calling "Dixieland" backed by Mary Josy and Johnny Bradford calling "The Crawdad Song." Comment, "Business growing, surely but steadily."

LONGHORN—

Houston, Texas — Lester Woytek — 17 releases since January, 1954. Greatest hit, "Tennessee Gal." Latest, No. 112, "The Belles Promenade." Feature Red Warrick, Ross Carney, Norman Merrbach, Lester Woytek. Comment,

"Square dancing here in the Texas Gulf Coast area looks better this fall than ever, stirred by the interest created by radio square dance shows and TV, so we predict great things in '56 for square and folk dancing."

MacGREGOR—

Los Angeles, Calif. — Edward H. Lowry — 195 releases since November, 1947. Greatest hit, "Varsouvienna"/"Rye Waltz." Latest, No. 740, "Home on the Range"/"Hey, Good Looking." Feature "Jonesy" and Les Gotcher. Comment, "Having just completed a tour of the United States and Canada, we feel the coming year will be the biggest yet."

Burbank, Calif.—Kenneth Babcock—24 records since Oct., 1954. Greatest hit, "Mr. Sandman." Newest releases: "Swingin' Thru the Rye," No. 722, "Yellow Rose of Texas," No. 724. Featured artists are Bob Van Antwerp, Lank Thompson, Jack Logan. Comment, "We feel

MARLINDA—

this next year will be one of the happiest ones for all and we are planning new and interesting material."

OLD TIMER—

Phoenix, Ariz.—Floyd and Clay Ramsey—117 (78 RPM) and 82 (45 RPM) releases since 1949. Greatest hit, "This Ole House." Latest, No. 8115, "Yellow Rose of Texas." Feature Butch Nelson, Johnny Schultz, Cal Golden, Jerry Jacka Trio, Johnny Balmer's Grand Canyon Boys. Comment, "From a recent trip east, we gather that square dancing is definitely on the upgrade. Professional callers seem to be a big factor in lifting the level of dancing to a higher plane. There is no indication of any 'slump.' More and more people are finding that square dancing is the finest form of recreation and they are telling their friends about it."

PROMENADE—

San Francisco, Calif. — Jack Sankey — 1 Album since December, 1954. Feature Jack McKay. Comment, "More and more square dancers all the time. In this area, there are more folk dancers switching to *all square and round dance* groups. Rounds on the upswing, too!"

ROCK CANDY—

Rockville Centre, N. Y.—Charlotte Underwood —15 releases since October, 1954. Greatest hit, "Smiles"/"Speed the Plough." Latest, No. 708,

"My Gal Sal"/"Avalon." Feature Paul Hunt and the Rock Candy Mountaineers. Comment, "The healthiest possible symptom for square dancing is this expanding interest in how the other fellow dances, transcending geographical boundaries and local prejudices. While this eagerly receptive attitude continues to prevail in general over the country, it's hard to see how square dancing can succumb to any of the ills with which pessimists threaten it; to satiety, exhausted resources, or commercialization. Prognosis: very favorable indeed."

SETS IN ORDER—

Los Angeles, Calif.—Bob Osgood—68 releases since May, 1951. Greatest hit, "This Ole House." Latest, No. 2079/80, "Banjo Reveille"/"Old Dan Tucker." Feature Arnie Kronenberger, Bob Ruff, Bob Osgood. Comment, "To us the whole future of square dancing looks very, very good, indeed."

WESTERN JUBILEE—

Phoenix, Ariz.—Clay and Floyd Ramsey—123 releases since April, 1951. Greatest hit, "Caribbean." Latest, No. 538, "Louisiana Swing"/"Plaid and Calico." Feature Mike Michele, Pancho Baird, Paul Phillips, Schroeder's Playboys.

WINDSOR—

Temple City, Calif.—Doc Alumbaugh—113 releases since February, 1950. Greatest hit, "Teton Mountain Stomp" (round); "Sailin' Down the Ol' Green River" (square). Latest, No. 7143, "There's a Rainbow 'Round Your Shoulder"/"No, No, Nora." Feature Bruce Johnson, Robby Robertson, Don Armstrong, Sundowners Band, and The Rhythmates. Comment, "Sales outlook very good. Other factors: (1) callers and dancers want more of the easier squares and simpler rounds, (2) tempo for squares is slowing down to a more normal pace (128-130), (3) recording techniques and record materials constantly improving, (4) dancers and callers became more critical and selective in purchasing records, (5) recording field is getting crowded and highly competitive. Expect fewer entries into the field this year and anticipate that some of the "splinter" outfits will fold."

(Editor's Note: Questionnaires were sent to all leading record companies in the field and the above were replies received by press time.)

A Favorite Break in Many Places is

“THE DAISY CHAIN”



THE DAISY CHAIN

THE DAISY CHAIN is simply another delayed right and left grand. The idea behind the figure (illustrated fully at the right) is that the dancers move ahead two persons (men CCW, women CW) in the direction of a right and left grand. Then, reversing direction they go back one. Turning, they go ahead two and so on, until their original partner is reached. Here is a call for the figure together with numbers referring to the pictures. (The arrows simply follow one gentleman thru the series.)

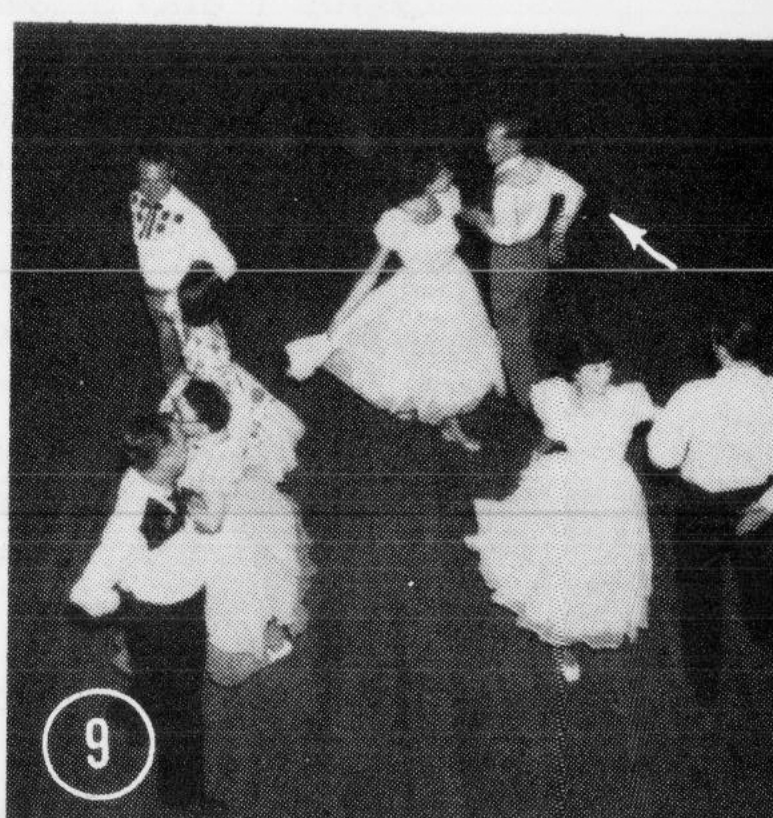
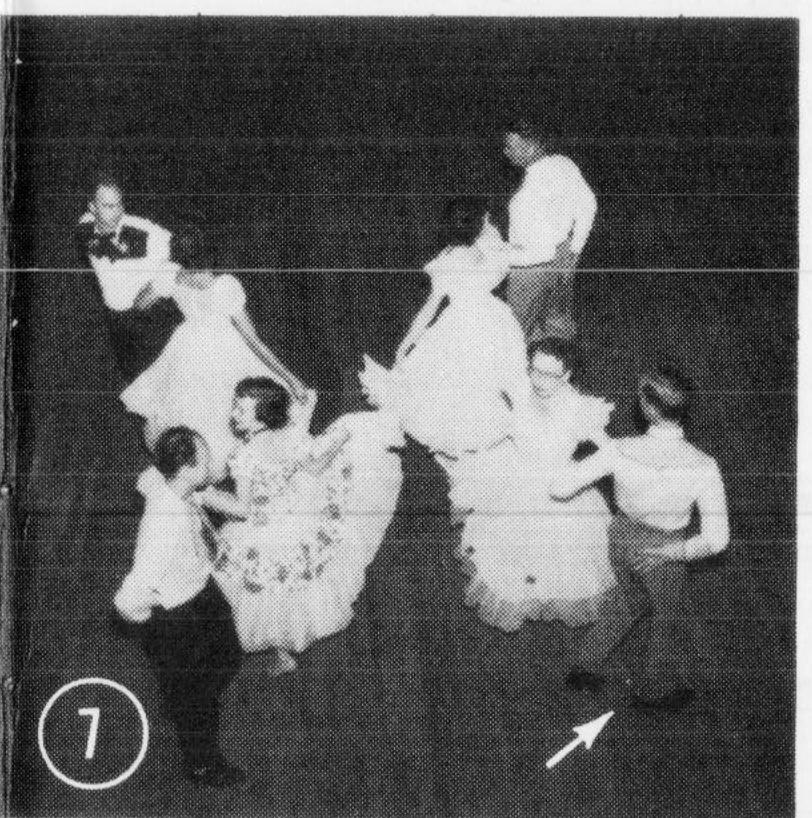
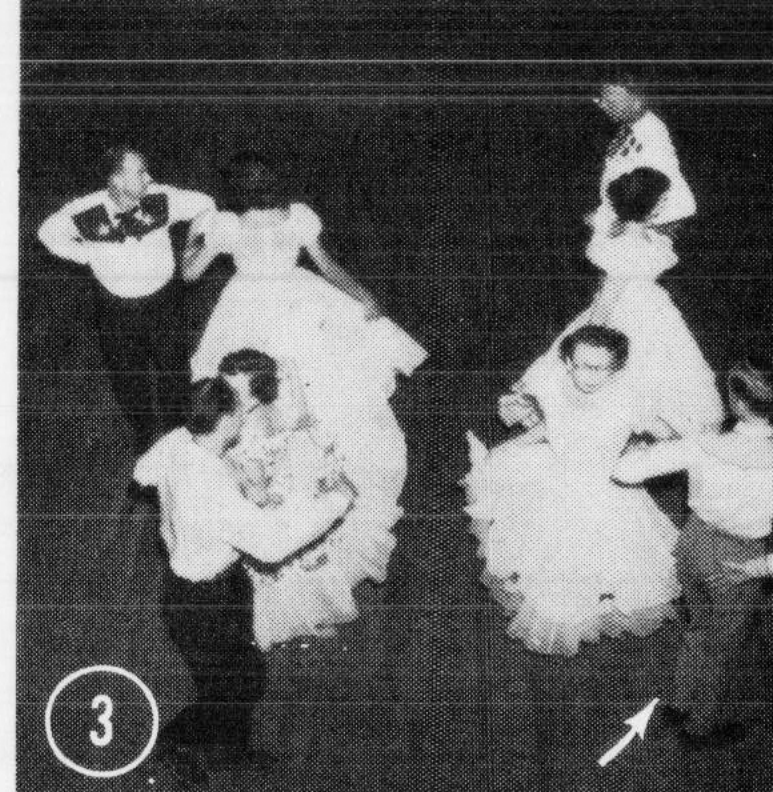
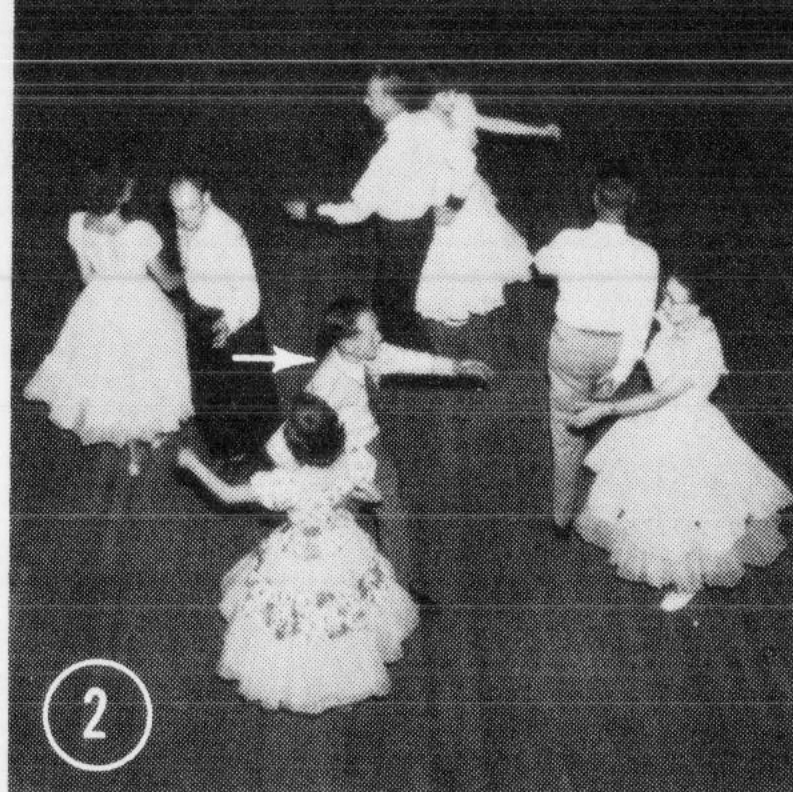
Allemande left (1) to a daisy chain
Go forward two—a right (2) and left (3)—
turn back again
New corner lady right elbow swing (4)
Go forward two—a left (5) and right, turn back
again (6)
New corner lady left elbow swing (7)
Go forward two—a right (8) and left, turn back
again (9)
New corner lady right elbow swing (10)
Go forward two—a left (11) and right and
you’ve got Ma (12)
So promenade eight and home you go
Take a little walk on the heel and toe
Oh Yes, Then There’s:

Oh Yes, Then There’s **“BUGS ON THE DAISY”**

BUGS ON THE DAISY

HERE is an adaptation of The Daisy Chain which reportedly comes from Bill Castner up Northern California way. The principle of this figure is the same as the one above — the dancers going ahead two then back one. However, instead of an arm turn, in this figure a Box the Gnat is used for all right hand turns and a Box the Flea for all left face turns. Here’s the call:

Allemande left for the likes of me
Go right and left and Box the Flea and pull
her by
Corners all Box the Gnat and pull her by
Go left and right and Box the Gnat and pull
her by
Corners all Box the Flea and pull her by
Go right and left and Box the Flea and pull
her by
Corners all Box the Gnat and pull her by
Go left and right and Box the Gnat and pull
her by and
Allemande left with the old left hand
Meet your own, go
Right and left grand.



THERE'S A RAINBOW 'ROUND YOUR SHOULDER

By Randy Stephens of Provo, Utah

Music: Windsor No. 7443, Bruce Johnson calling; No. 7143 instrumental.

Opener, Middle Break and Closer:

Walk all around your corners, bow to your partners all
Gals star right, gents promenade, go twice around that hall
Now left hand swing your partners, once and a half you go
Gents star right, gals promenade, it's twice around—you know
Pass her once, pass her again, allemande left your corners, men
Come back one and promenade, two-by-two with your pretty little maid
There's a rainbow 'round your shoulders, and it fits you like a glove
The world's all right, we'll dance tonight, the skies are blue above

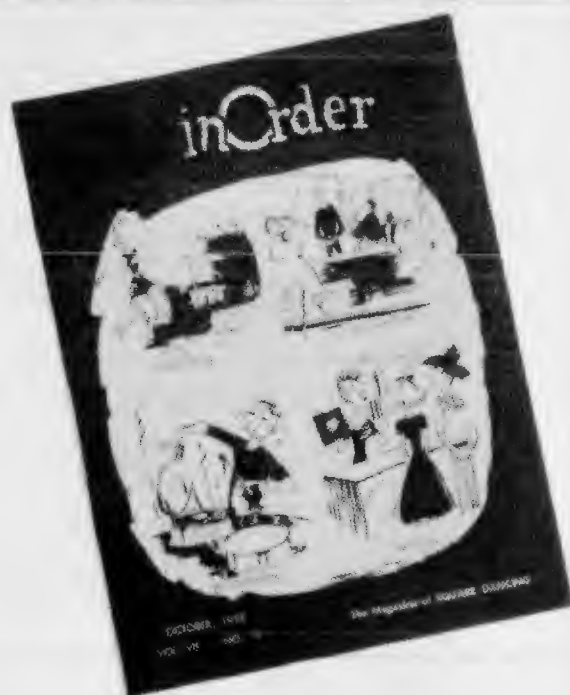
Walk all around corners, partners bow, ladies star right while gents promenade CCW outside. On meeting second time, partners turn once and a half with left forearm hold, then gents star right while ladies promenade CCW outside. Partners pass twice, allemande left corners then partners promenade to home position.

Figure:

Head gents swing your corners, now she becomes your own
Split that ring, go 'round two, and head right back for home
Side gents swing your corners, now she's your brand new pard
Split that ring, go 'round two, and head for your back yard
Head couples do a right and left thru, side couples do a trail on thru
Allemande that corner maid, now take your own and promenade
There's a rainbow 'round your shoulder, and everyone's in love
We'll swing and sway in the same old way, 'neath skies of blue above.

Gents 1 and 3 swing corners ending swing with that lady on right side, acquiring a new partner. Head couples pass diagonally thru in center, separate around outside of ring, lady to right and gent to left, and return to starting position. Gents 2 and 4 duplicate above action ending with all gents having original corners for new partners. Couples 1 and 3 right and left thru across set. Couples 2 and 4 trail on thru by passing opposite couple right shoulders in center after which each lady crosses to her left in front of partner while each gent crosses to his right behind partner. All allemande left corners and promenade new partners back to gents' home positions.

Repeat Figure with head gents active; Repeat Opener for middle break; Repeat Figure with side gents active; Repeat Figure with side gents active; Repeat Opener for closer.



ON THE COVER

Sets in Order artist, Frank Grundeen, with tongue in cheek as usual, takes us on a conducted cartoon tour of the various steps in making a record. He starts with that moment when the churning begins at the sound of a certain rhythm, and ends with you getting with it at your favorite record counter.



**Manning and
Nita Smith**



Bruce Johnson



Lee Helsel



Bob Osgood



Jay Orem

Here they are—the Faculty members of the
First Winter Sets in Order Institute at . . .

ASILOMAR--February 12-17, 1956

SETS IN ORDER takes pride in presenting the leaders who will direct the dance activities of its 10th Square and Round Dance Institute to be held at Asilomar on the Monterey Peninsula, California. These leaders are well known in their own areas and nationally.

MANNING AND NITA SMITH—College Station, Texas (Home of Texas A & M). The currently popular "Mr. Guitar" round dance composed by the Smiths is just one of many accomplishments of this remarkable couple, chosen to direct round dances for the Institute. Tours during the last two years have taken them through the Middle West and East where they have given institutes and short courses in universities and for square and round dance groups. Manning, a Columbia recording artist, was Co-Chairman of the Round Dance Section of the National Convention held in Dallas and is at present the President of the Texas Square Dancers Association. The Smith's ability to present the rounds in a thorough and enjoyable manner will mark them as definite highlights on the program.

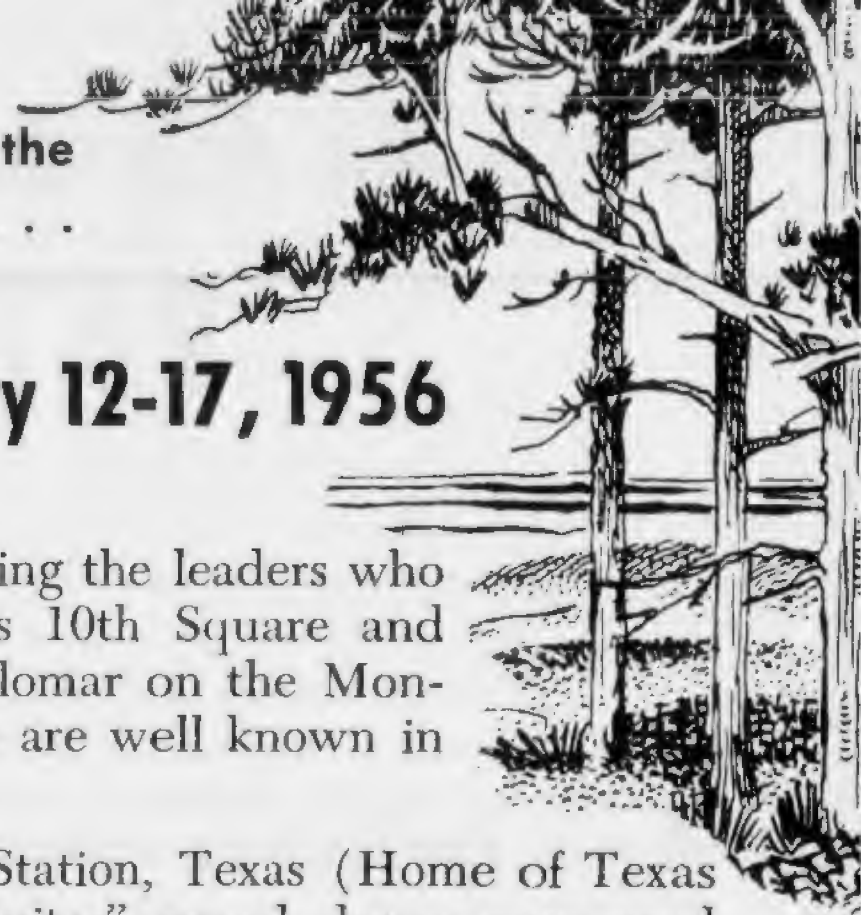
BRUCE JOHNSON—Santa Barbara, California. Bruce is an Asilomar veteran, being a member of the June, 1955, Faculty. A Windsor recording artist, he has called dances across the country during the past year and brings to the February Institute a wealth of calling experience. Bruce will conduct daily square dance "fun" sessions, call on the evening programs, and lend his ability in many ways.

LEE HELSEL—Sacramento, California. His work in supervising recreation programs in California for a good number of years provides Lee with a veritable treasure chest of ideas for Fireside sessions, after-parties and square dancing fun. One of the most successful teachers of square dance calling, Lee will give help and criticism to those who call or who are just entering the calling field. He has served on square dance camp faculties in Washington and Idaho and will add much to the over-all enjoyment of those attending the Winter Asilomar Institute.

BOB OSGOOD—Beverly Hills, California. As Camp Director, Bob will blend the best of all previous Asilomar Institutes into this First Winter session. His own daily class session dedicated to better square dancing will be a feature of the camp. As editor of Sets in Order and as a much traveled and a recording caller, he will add this knowledge and experience toward making this a complete and well rounded program. **JAY OREM**—West Los Angeles, California. Bob's sidekick on Sets in Order, and Business Manager of this publication, Jay Orem will act in the same capacity at Asilomar. He is the one who has to see that things and people are where they should be, when they should be, etc. Experience at all of the Asilomar camps to date has given Jay an excellent knowledge of how to keep the "backstage" wheels revolving most smoothly.

Remember, this First Winter Asilomar is for everyone who square dances, not just for leaders or callers or round dancers alone. A complete course will be given with the idea in mind that these dates will prove

most satisfactory to the many whose work will not allow them summer vacations. **BROCHURES** describing the course, giving the costs, etc., are now ready. Send your name and address to Sets in Order "Winter Institute," 462 N. Robertson Blvd., Los Angeles 48, California.



Here's An Approach to PATTER CALLING

By Roland T. Onffroy, Boise, Idaho



Roland

YOU have just finished dancing a "patter" call. The applause is deafening. You join in this tribute. You were delighted with the dance and the action of the set was smooth and thoroughly enjoyable. People are happy with themselves. They feel good inside and so they applaud.

You are a caller. You have seen this happen many times. Why does it happen?

The secret, sir, is that you have been dancing to a caller who *knows* what he is doing. He has *studied* the art of patter calling and with his knowledge and experience, he has given you the best. You expected the best when you came to his dance.

As a caller, you are a little bit envious. Your own dances are not quite up to his level. They are not as free-flowing, not as smooth. You would like to be able to call as well as he, but, in your calling, something is lacking. What is it?

Comfortable Dancing the Best

Ed Gilmore puts it this way, "Strive for comfortable dancing in the proper spirit." Let's take a closer look at this business of "comfortable dancing." To make *your* dance "flow," a knowledge of the *timing of the basic figures* is *imperative*. Here is what I mean.

ABOUT THE AUTHOR. Roland T. Onffroy is an electrical engineer by profession. In Boise, he is square dance director for the City Recreation Department. He also directs the television show "Swing Your Partner." His lovely wife, Genevieve, works with him teaching round dances in the Recreation department classes and also in the television show. He is active in the Intermountain Square Dance Association, directing festivals and exhibitions. Roland is author of the call "The Steamboat."

Take the figure, "Two ladies chain and chain right back." A closer look will show you that it takes sixteen beats of music to dance it comfortably.

(Ladies) Cross, 2, 3, 4.
(Gents) Turn, 2, 3, 4.
(Ladies) Cross, 2, 3, 4.
(Gents) Turn, 2, 3, 4.

Try calling it this way:

COMMAND

Head ladies chain across the set.

1 2 3 4

(Called on the four beats prior to action)

PATTER OR WAIT

Turn 'em boys, you're not through yet

1 2 3 4

(Ladies are chaining on these 4 counts)

COMMAND

Chain 'em back across the land

1 2 3 4

(Opposite gents are turning ladies)

PATTER OR WAIT

Turn 'em boys to beat the band

1 2 3 4

(Ladies are chaining back)

COMMAND

Allemande left with your left hand

1 2 3 4

(Gents are turning partners)

Note that the command for the "allemande" left is given on the four beats prior to the action. When the gents have finished turning, they know what to do. This is "Flow."

If your figures are made up in multiples of 4, 8, or 16 counts, the calls can be timed so that the dancers are starting their action on the first beat of the musical phrase. The musical phrase contains 16 or 32 beats and is easy to identify. This dancing on the phrase is required in contra dancing and square dance

callers use this style frequently. The result is delightfully satisfying.

Western Callers Start on First Beat

However, most western callers prefer to start their call on the first beat of the phrase. Since some of the figures require odd multiples of four counts (12), the caller is in and out of phrase at various points in the dance. There is no objection to being out of phrase so long as the timing of the figures is correct. Notice that I said out of *phrase*, not out of *time*.

Your problem, then, reduces to two essentials:

1. Deliver the call ahead of the action (within the prior four beats).
2. Allow the *correct* number of beats for the dancers to complete the action. This time may be taken up in three ways.
 - a. by patter
 - b. by silence (waits)
 - c. by delivery of the call for the next figure.

As a caller, you must thoroughly pick apart each basic figure and each combination of these figures and *know* how many beats they take for execution. For example, a do paso requires 12 counts, while a docey do takes 16. Why? *You* figure it out. It's your duty to *know*.

How many counts for the grand right and left starting with right hand to partner till you meet, twirl and promenade?

Unless you *know* what you are doing, you are not calling. You are *not controlling* the floor. You are just making noise by repeating calls that have dinned their way into your memory by virtue of your attendance at many dances.

Time Your Call

Remember this. It is *not fair* to the people who come to your dances for you to present a call that is not properly timed. If your dancers are rushed in one part and waiting for you in the next, you have cheated them out of a fine dance which they expected when they walked in the door.

It takes work, brother. Work, study and practice. In the quiet of your home you can work out these important details with paper and pencil. List all the basic figures and then the combinations you use. Then analyze them, one by one. *Find out how many counts* each figure takes. Then take the combinations, such as allemande thar and wagon-wheel breaks. Find out *HOW MANY COUNTS*. This knowl-

edge will be of untold value to you because you worked it out yourself.

Then set up your sound gear in a place where you can be alone. Pick out a good record, one with a strong beat and a subdued melody, and have at it. Start calling to the four walls. Here are no dancers to foul up. Your mistakes will be little steps in the ladder to perfection. Start with simple dances, say the "Arkansas Traveler" or "Four Gents Star."

Use the correct number of beats for each figure as you worked it out. Fill the gaps with patter or "waits." You'll find it hard at first to break old habits. Keep trying. One session won't be enough. *Keep at it until you know* how and **CAN CALL IT CORRECTLY**. These are the things you will ask your dancers to execute in time to music later. Don't ask them to do the impossible.

Listen to the Others

Another helpful aid is to purchase some records with good patter calling on them. Listen and study how the experts do it. Kronenberger, Gilmore, York, Lewis, "Jonesy" and others have different styles. **DON'T TRY TO COPY THEM**. Carefully analyze the timing that these fine callers use. Then go back to work and *develop your own style*.

There are two other legs to the "tripod of good calling" (Shaw). They are **CLARITY AND COMMAND AND THEY DESERVE MUCH OF YOUR ATTENTION**. Of the three, I feel that **TIMING** is the one which calls for the most careful scrutiny and the most practice. It is here that most callers fail, because they are not aware of the mechanics of the figures and the matching of the figures to the music. Here is where the "flow" is created and where smoothness is attained.

It's All Your Secret

This, then, is the secret. Your secret. It is too technical for your dancers to understand. They are not interested. But you, as a caller, *must* strive to give them what they seek—comfortable dancing. Only when you have mastered the techniques of timing, can you honestly present yourself on the caller's stand and accept an invitation to call.

The reward you will receive for this extra work will not be the polite burst of applause at the end of the dance but the deep-down-inside feeling of satisfaction that you have given your dancers the full measure of enjoyment which they expect.

Heart Warmers

Bring Out A Wonderful Side of Square Dancing

(Editor's Note: It's always a pleasure to report on the thoughtfulness and consideration shown square dancers by one another. We'd like to share some real "Heart Warmers" with you this month.)

To Help a Friend

AS FRED O'PHEIKINS lay seriously ill in the hospital, he must have experienced a new hope and faith in God and his fellowmen. Fred had gone thru a trying physical experience which left him flat on his back and he and his wife, Lois, were faced not only with the worry which went with Fred's situation, but the terrific burden of expenses which they were not prepared to meet.

Jack and Ileen Pierce, Wayne and Lois Archibald, were close friends of Fred and Lois, all of them enthusiastic square dancers. They wanted to do something to help out so they talked to some of the clubs and callers in Ogden, Utah, where the O'Pheikins live, and it was decided to call off all other dances for one night and hold a large benefit dance.

Plans Are Set

The date was set and everyone rallied to the cause. Tickets were sold to non-dancers as well as dancers; door prizes were donated as an incentive for attendance; fifteen callers were on hand to help. Drew Whitney was M.C.; Paul Schultz furnished and operated the sound. One square dancer alone, Iola Frandsen, sold 70 tickets.

Salt Lake City and Provo had a dance scheduled which couldn't be cancelled, but they made a collection of \$100 to donate. \$650 was the Grand—advisedly capitalized—total turned over to the O'Pheikins. Lois left Fred's bedside long enough to say, "We are the richest people on the earth because we have such wonderful friends."

Dancing for the Blind

Rich is as Rich is named, sometimes, and in Chicago Mr. O. K. Rich has brought riches in the form of joy and a new kind of activity to a group who had not hitherto had such an op-

portunity. This is a club for blind square dancers, which meets every second Monday evening at Gage Park, and is called Rich Rancheros, out of their high regard for their instructor and caller, Mr. Rich.

Rich first introduced square dancing at parties held at the Training Center of the Illinois Industrial Home for the Blind, where Mrs. Rich is supervisor. Later Mr. Rich, a supervisor in the Chicago Park District, started regular square dance classes. This was in April, 1950. Three months later, nineteen blind people danced at the Chicago Fair, all participating by interchanging between dances. Music for the program was furnished by two visually handicapped people, and two regular musicians from Gage Park. Dances used were: Spinning Wheel, Head Two Gents Cross Over, Texas Star, Wearing of the Green, Indian Style and Red River Valley.

Classes Go On

The folks had so much fun dancing at the Fair that they decided to continue with classes, and have since danced at Chicago's International Festival and at an all-blind variety program given for the veterans at Vaughn Hospital in Maywood.

Rich's classes, which he conducts on a purely volunteer basis, include both square and round dancing, and other square dancers have willingly helped as dancers and callers, as well. The Riches have encouraged their blind friends to dance with sighted people and take part in community activities. For example, last summer one of the couples danced in the Chicago Park District's Anniversary Waltz number, sponsored by the Chicago Tribune Music Festival at Soldier's Field. Some of the group also belong to other clubs. Current officers of Rich Rancheros are Jack Jacobus, Charles Rosembom, Kay Okada, and Doris Johnston.

Not only has this square dance activity won many new friends for the folks, but it has offered a channel whereby they may participate more freely and fully in the tempo of the times. Their gratitude to O. K. Rich and many others who have contributed is unbounded.

MAPLE LEAF

MIKE-MEN

**Spotlighting Three Callers from
Alberta, Canada**



"DON"



"DOUG"



"EMIL"

DON MARTIN—Calgary, Alberta

Don Martin has been calling for 5 years and has been especially active during the last three. In common with many Canadian callers, he does a lot of travelling on calling jaunts, sometimes averaging 800 miles in a week, and sometimes taking off after supper in 30 to 40 below zero weather to fulfill a calling date.

Don has been active also as an officer in various associations and is now President of Calgary and District Square Dance Association, with its 52 member-clubs. In 1954 Don travelled 4300 miles on a round trip to Dallas to be a guest caller at the Convention there. He has been engaged to call a Workshop and Festival for both Havre and Glasgow, Montana, in April and May, being the first Canadian caller thus featured.

Calling, for all its demands upon his time, still remains a hobby with Don, his day-time job being as Plant Superintendent and Purchasing Agent for a Calgary firm with which he has been for 24 years, excluding a 3½-year instructing stint in the army. Don's wife is Jean and their three children are Donna, 18; Jami, 17, and Fraser, 14.

DOUG McCOLL—Alix, Alberta

Doug first got into the square dance activity like almost every other male, with the exception that he had no wife to drag him into it. After six weeks of dancing fun, Doug and another fellow became interested in calling. It was either this or dance to recorded callers, although Doug admits, "Frankly, they sounded much better!"

In the Fall of 1952 Bob Osgood came to Calgary to conduct a Callers' Clinic. Doug thought this was a great idea and attended with enthusiasm. He feels that this experience gave him his biggest boost in square dance calling. In 1953 Ralph Maxhimer conducted a 3-day clinic in Lethbridge, which added another helpful lift.

In August of 1953, Doug hied himself to

Asilomar and had such a good time he arranged to go to the August, 1954, session and attended again in August, 1955. He piles up lots of miles on his speedometer in his calling, too, as the staggering total of approximately 98,000 miles for the years 1953 and 1954 will verify.

For the past 3 years Radio Station CKRD, Red Deer, Alberta, has had a Square Dance (Public Service) program a half-hour each week, and Doug has had and has given the pleasure of being host for the past two years.

EMIL DORIN—Camrose, Alberta

It's been about four years since Emil and his wife, Thelma, attended their first square dance and they've spent few nights away from it since then. At that time callers or anyone with any knowledge of square dancing were very scarce in the area and it wasn't long before the Dorins were being asked to help with groups so often they went into the thing full time.

They worked in Central Alberta until two years ago when they moved to the Peace River Area of Northern Alberta, where they have been ever since. In this time they have taught some six or seven thousand people to square dance! The first year was devoted to teaching and to organizing clubs, but during the past year Emil has been able to keep one or two nights a week open for special events.

Emil has children's classes three or four afternoons a week in towns where he will conduct an adult class that night. A half-hour weekly radio show plus the 45,000 miles-plus (these travelling Canadians!) he chalks up each year, keep him busy. Last year he took time to attend June Asilomar and spent a week calling the Penticton Peach Festival.

Since Peace River country is rather isolated, Emil has taken to publishing a monthly bulletin on square dance news, hints, new ideas, passing the good word along. Another innovation is five round dance clubs now flourishing.

BYE BYE BLUES

By Paul Hunt, Long Island, New York

Record: Rock Candy No. 702. (With Calls: No. C-702).

Introduction:

Ladies to the center and back to the bar
And the gents to the center with a right hand star,
All the way round, pick up your maid
And keep on going in a star promenade.
Spread that star away out wide,
The ladies cross over to the gents' right side
And duck right under for a left allemande,
A right to your honey and a right and left grand.

As star turns, ladies move out to arms' length, then cross in front of partner, ducking under his right arm for an allemande left with corner. Gents keep fingertips joined in star until ladies have finished ducking under.

Hand over hand around the ring
And you meet your own and give her a swing,
Round and round with the pretty little thing
Then promenade back home again.
Two by two and hand in hand, promenade around the land,
Promenade that pretty little maid to the Bye Bye Blues.

Figure:

Head couples go forward and around just one
And back to your place, we'll have some fun.
Head ladies chain across the way
To the opposite gent, but you don't stay;
Chain right back to the middle of the floor
With a full turn 'round and a little bit more (1¼ turn)
To the corner gent (original corner) he'll leave you there
While the gents star right in the center of the square.

The two ladies now standing at each side of the set should separate a little from each other to preserve the symmetry of the set.

You're going wrong, you've gone too far,
So back by the left, a left hand star.
Pass your own with a bye-bye sign
And swing the next one down the line. (Original right hand lady.)
Now allemande left just one and promenade with the one you swung,
Promenade that pretty little maid to the Bye Bye Blues.

Figure is repeated once more with the heads leading, then twice with sides leading. Introduction is repeated for ending.

CONVENTION TRAVEL

By Leonard Reed, Santa Fe Railroad

Los Angeles, Calif.

... To San Diego in '56

WANT to be sure you get to the 5th Annual National Square Dance Convention in San Diego next year? And get back home again? Then let me, as a fellow square dancer, pass along a few friendly words of advice. To be sure that nothing arises which might spoil it all, here are some suggestions for those of you who plan to make the trip by train. The Convention, on June 22-24, 1956, falls at the time when rail travel is very heavy. So heed . .

First, and by far the most important, make your train reservations on a *round trip basis*. Too often the return space will be left "open" by travellers and as a result, people find that trains are sold out and the whole vacation takes a downhill drag with getting-home difficulties.

Second, and almost as important, make your plans as far in advance of your departure date as you possibly can. Past experience has proven that both chair car and Pullman space for the latter part of June has been sold out *completely* as early as the first of May and the better space by the middle of April. It is suggested that you see your local travel agent before then and tell him when you wish to leave—and return. How awful it would be if, after many months of happy anticipation, your request for reservations would be answered by "Sold Out."

Third, all three major railroads leading into Los Angeles have the "Family Plan" rates which offer a substantial savings on your train fares. The principal requirement is that you begin your trip on a Monday, Tuesday, or Wednesday. You may return on any day that you choose and can even use a diverse routing. These low fares cover the immediate members of the family and offer an allowance of 300 pounds of checked baggage.

Fourth, check your baggage out a day or two before your departure. This will give better assurance that it will be at your destination when you arrive and also will eliminate handling on the train.

If you observe these suggestions, your trip can be most care-free and happy.

There is another thought to keep in mind, too. If you cannot or don't wish to, obtain reservations at one of the many nice San Diego hotels or motels, don't let that deter you. The Santa Fe has six lightweight trains operating between Los Angeles and San Diego every day. Each of them stops at Fullerton, Santa Ana, Oceanside, and Del Mar during the 130-mile trip. At any of these spots you can find a variety of accommodations and, with early application, can make your reservations—and commute. Even if you stopped at a hotel in Los Angeles, you'd be only 2½ hours away from the Convention City.

As a final note, there is a possibility of setting up a special train to leave San Diego around 2:00 A.M., after the "after-dance" parties. This will enable those staying outside of the city and the Southern California contingent as well, to get home each night. With the regular service to San Diego plus the possible returning "special," many will be able to eliminate driving the Coast Highway so late at night and can let the Santa Fe trainmen do the work! The "special" will only go on if there is enough demand for it, so let the San Diego folks know if you might be interested. Convention Chairman is Bud Dixon, No. 5 Second St., Chula Vista, Calif.

We wish you a most pleasant trip to the Convention—and back home. We'll be dancing with you there!

FLASH! '57 CONVENTION AWARDED TO ST. LOUIS!

The 1957 National Square Dance Convention will take place in St. Louis, Missouri. It will be held in the beautiful air-conditioned Municipal Auditorium and will be sponsored by the Greater St. Louis Folk and Square Dance Federation. Arthur S. Lowell has been named General Chairman. More details later.

And now for 1958! Bids for the 1958 convention should be submitted to Carl E. Anderson, 330 W. Cypress Ave., Redlands, California, at least 30 days prior to the 1956 Convention in San Diego on June 22-24, 1956.

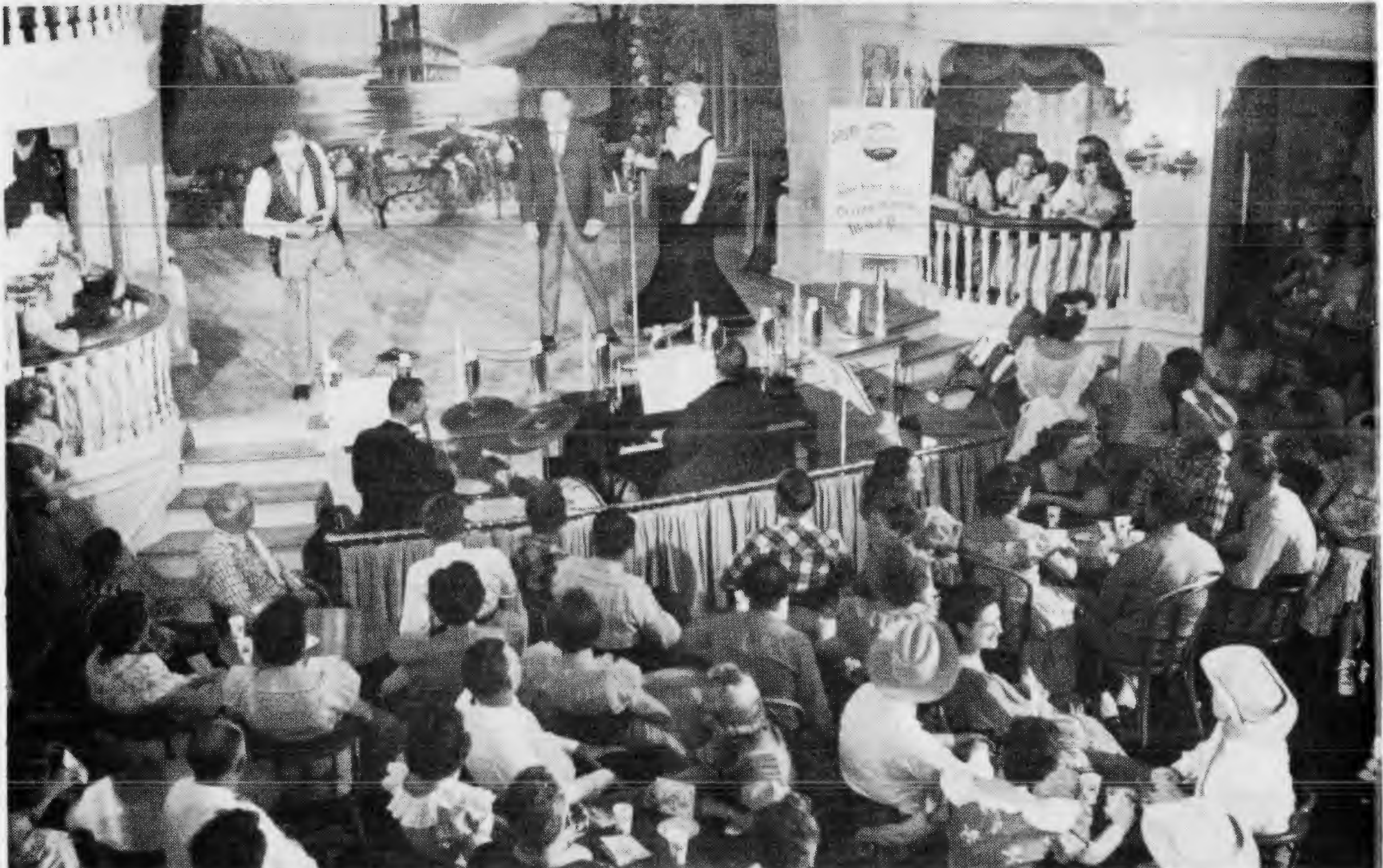
The SQUARE DANCE PICTURE

Meet some nice folks from "down under." Here are Layne and Ken Dexter of Victoria, Australia, happily executing a figure from "Down the Lane." A new little caller in the Dexter family is Debra Anne, born last July 12th. Papa calls two night a week in South Australia, with an average of 100-plus people attending each dance. (Below).

It's all in the family! Here are three calling members of one family in Dayton, Ohio. L to R, Mrs. Judy Weaver, daughter; Spence Wiedenheft, father; and Ronald Wiedenheft, son. They will be featured at Miami Valley's first annual festival on October 29-30 in Dayton. (Right).



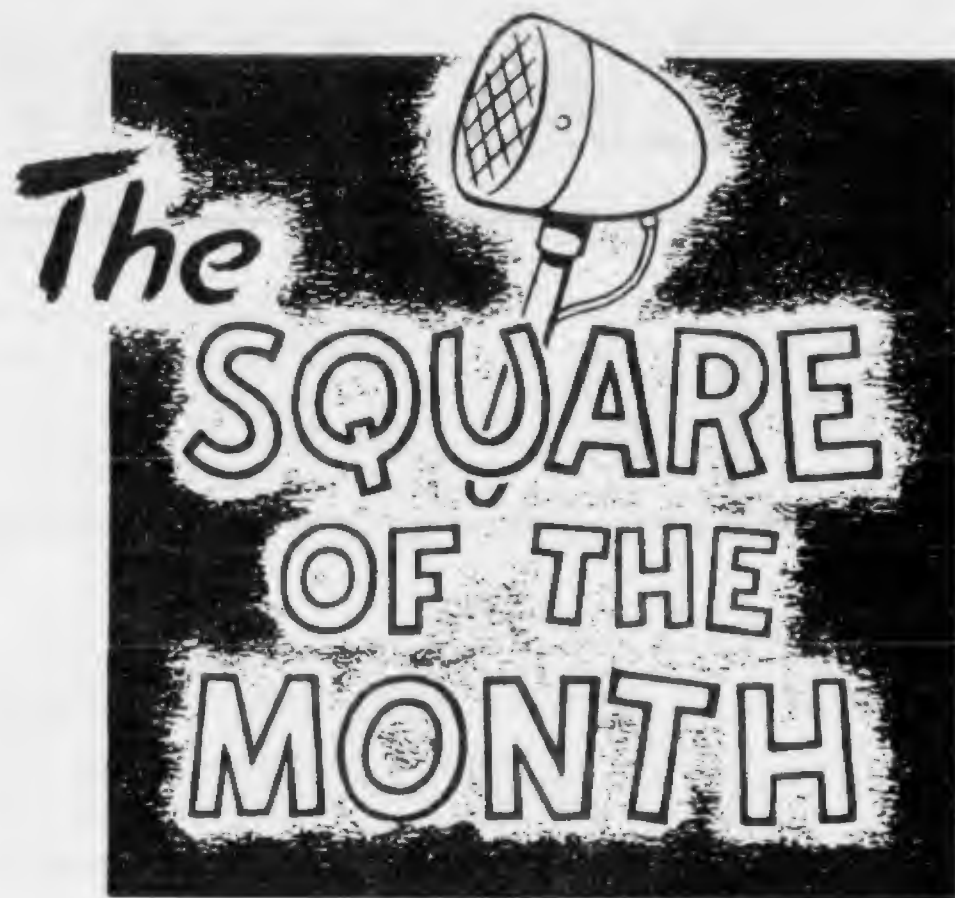
Several hundred square dancers from the Los Angeles area were especially invited guests of Disneyland at its "premiere," July 17, 1955, the day before it opened to the general public. Ralph Maxhimer and a group of Levis and Laces danced on a float in the parade around the grounds and the balance of the dancers provided "western atmosphere" in Slue Foot Sue's Golden Horseshoe Bar in Frontierland, consuming quantities of the soft drink of the house. On the stage you see comedian Wally Boag, singer Donald Novis, and Slue Foot Sue (Judy Marsh) herself, performing for the interested dancers. (Below).





"HOGIE"

Photo by Claral Studio



HOWARD HOGUE

East Bridgewater, Mass.

SQUARE ACRES MIXER

By Howard Hogue, East Bridgewater, Mass.

Music: Any good hoedown

Opener:

Bow to your partner, bow down low
Bow to your corner, and don't be slow
Swing on the corner like swinging on a gate
Promenade your corner and don't be late
Promenade your corner, promenade all
Promenade that lady to a hole in the wall
It's a do paso, partner left
Partner left and corner by the right
Partner left with the left hand round
Swing on the corner like swinging on a vine
Now swing the next girl down the line
She's not your own but she's mighty fine
Swing her high and swing her low
Come on boys, you're mighty slow
And promenade her in single file
With the lady in the lead and the gent run wild
Now the gents reach back with your right hand
Pull her through for a right and left grand
Grand right and left go round the ring
Promenade your honey, the pretty little thing.

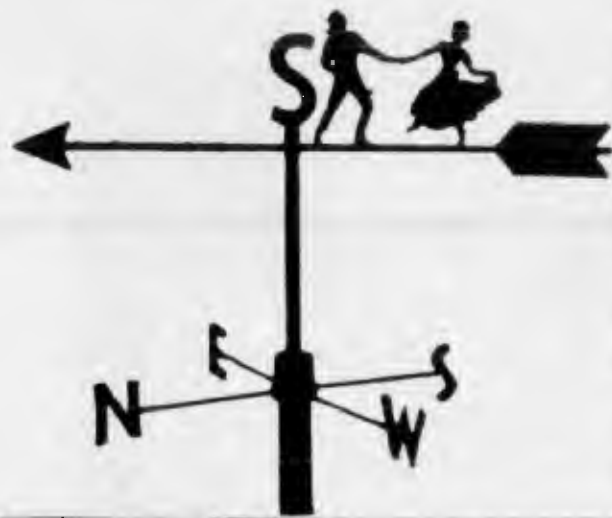
Figure:

Sashay partners half way round
Turn the right hand lady with the right hand round
Your partner left with the left hand round
Four gents star, go across the town
Turn the opposite lady by the left hand round
A right to your corner and pull her by
A left to the next girl, do paso
Partners left with the left hand round
Corner by the right with the right hand round
Partner left like an allemande thar
And back up boys, but not too far
Shoot that star with a full turn around
Promenade your corner as she comes down.

THE Western flavor was introduced into New England square dancing with the arrival, after World War II, of Howard Hogue, a native of Kansas. Howard had started his square dancing at the age of six, joining other children in a favorite pastime at their little country school house. Out of the service, Howard married Marion Keith of East Bridgewater, where they made their home. For 6 years he exercised his inherited pioneer spirit by calling square dances in town halls, granges, etc. He organized the first square dance club in the south shore area and was one of the first to teach a square dance class there.

Howard's life-time dream was realized in May, 1953, with the official opening of Square Acres, his square dance barn. This building contains two dance halls, a record and book shop, kitchen, guest houses, and overnight cabins, all built on a tract of land which has been in the Keith family for over a century. Both halls operate almost every night, with classes, hoedowns, and in August, 1954, Dance 'n' Camp, a summer vacation school, was inaugurated. Many dancers from far and near have been attracted to Square Acres.

"Hogie," as his friends tab him, spares neither himself, time, nor expense to promote square dance fun and fellowship, attested to by the many volunteer work parties on hand to help build the barn, and by the many gifts for its interior from clubs and individuals.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Utah

The Fourth Annual Intermountain Square Dance Festival will be held in Provo on October 8. This will be a benefit for the Utah Society for Crippled Children. Hosts will be the square dance clubs of Provo, and Doc Alumbaugh, from Los Angeles, California, will be M.C. The beautiful new East Provo Stake House will be scene of the festivities. Randy Stephens is General Chairman, assisted by Tommy Thomas of Salt Lake City and Clarence Funk of Ogden. Wendell Taylor is Secretary. In the P.M. a workshop will be held, followed by a round table discussion for dancers. A chuck wagon dinner will be served and in the evening will be the big dance.

West Virginia

The Tri-State Square Dance Association of Ohio, Kentucky and West Virginia was formed recently at a dinner-meeting in Huntington, W. Va. New officers of the association are: Pres., John Bias; Veep, Morris Busby; Secy., Naomi Rave; Treas., Albert Mylar; Regional Veeps, Paul Bleau, Charleston, W. Va.; Jo Hardy, Pomroy, Ohio; Clarence Joyce, Portsmouth, O.; Harry Godwin, Ashland, Ky.; and Jerry Sheets, Logan, W. Va. The group plans a program to standardize square dance terms and promote a closer relationship between square dance clubs, sponsor benefit dances, jamborees, etc.

Florida

Square dancers are invited to mark their calendars and then come to the Second Annual North Florida Round-Up to be held at the Jewish Center, 3rd and Silver Sts., Jacksonville, on November 5. The time, 8:00 to 11:30 P.M. The hall is air-conditioned and there are dressing rooms for Taws and Paws. Admission is one buck. The affair is being sponsored by Swinging Squares Club in connection with the Georgia-Florida football game scheduled for 2 P.M. the same date. Callers are invited to select a dance not above Intermediate level, and submit it to Bill Camp, 4733 French St., Jacksonville, by October 1.

Georgia

Another good date for your dance calendar is November 19, when the 2nd Annual Southeastern Square Dance Festival will take place at Murphy High Gym, Memorial Drive, Atlanta, 9 A.M. to 11:30 P.M. The Gym has *hardwood* floors and a sound engineer has been hired to provide good sound for good dancing. There will be clinics on rounds, squares, and for callers. If you wish to take part, please send your choice of calls to Program Committee, S. E. Square Dance Festival, 170 Martha Ave., N.E. Atlanta.

Oklahoma

Five national square and round dance leaders will headline the 9th Annual Oklahoma State Festival, Nov. 18-19, at Oklahoma City Municipal Auditorium, according to Adolph Treichler, State Federation President. These include: Wally Andrews, St. Louis, Mo.; Jimmy Straughn, DeVals Bluff, Arkansas; Emery Wilson, Kansas City, Mo.; Andy Andrus, Port Arthur, Texas; and Sparky Adams, Glendale, Calif. The Festival will open with a Pre-Festival party for out-of-staters and officers and callers of the association, on Friday night. Clinics will occupy the days with two huge dances at night. These will be followed by an after-party at Blossom Heath. Paul GraVette, 2612 W. Park, Oklahoma City, will handle housing; and other details will be handled by Adolph Treichler, 113 SW 35, Oklahoma City.

Massachusetts

"There'll be a WHALE of a bunch of callers; a WHALE of a time, Remember; At Mechanics' Hall, Boston, Mass.; The 11th and 12th of November." So goes the announcement of the Atlantic Square Dance Convention "lighting the way to better dancing." From afar will come Pancho "Smoke on the Water" Baird of New Mexico; the Manning Smiths of Texas; and Ed Gilmore of California. Pre-Registration is \$3.00 per person for the 2 days and Registrations may be sent to Walter Reid, 26 Brainerd Rd., Allston 34, Mass.

Illinois

The Chicago Area Round Dance Club is presenting Frank and Carolyn Hamilton at a special dance on October 15 at Lane Tech High School Gym. There will be a round dance clinic in the afternoon and a fun dance at night, with Frank doing the calling.

Figures from the Illinois State Fair Square Dance Festival and Exhibitions on August 13 and 15 indicate a most successful turnout. As witness, there were 850 dancers in the exhibition groups; 2500 dancers for the outdoor festival dance; and 15,000 spectators during the day on Saturday!

Stellar attraction of the dedication of Calumet Harbor was the big square dance Jamboree on August 27, in Palmer Park, Chicago.

Dudes' and Dolls' opening dance for the fall season was held at Bellwood Memorial Hall on September 16. Bill Clarke, caller, met with the officers at the home of Prez Russ Franzen, in Glen Ellyn, to discuss activities for the winter fun. Members of Dudes and Dolls come from Chicago and 20-plus suburbs.

Indiana

The Fifth Annual Indiana Square Dance Festival is scheduled for October 1, at the Manufacturers' Building, State Fairgrounds, Indianapolis. The P.M. program will begin at 2:00; the evening dance at 7:30. Callers from over the state will give forth.

Texas

Clyde Jones of San Antonio took an early summer calling tour thru Kansas, Iowa, and into Canada. In Junction City, Kansas, Clyde and his band put on a 15-minute radio program as well as calling a dance at night. Clyde finds the Old Barn at Le Mars a real square dance dream spot and when he got up to Winnipeg in Canada, his dance drew between 30 and 40 squares. He agrees with all those who know square dance hospitality is the greatest.

On Sept. 17, the Lubbock Tip-Toe Round Dance club opened the fall season with a round dance festival which took place on top of a department store parking building. Henry Henson is Prez of this Lubbock group.

The Thomas Jefferson High School in Port Arthur will be the locale, on October 15, for the 6th Fall Festival, to be staged in conjunction with the CavOilcade. James Moss Prezes the Port Arthur Square Dance Council, which is also 1st District of Texas Square Dance Assn.

Wyoming

Riverton Hoedowners had their 3rd Annual Square Dance Festival on September 23-24, with Louie Lutz of Laramie and Johnny LeClair of Burris, the featured mike-artists. There was square dancing on Friday night, clinics during the day on Saturday and the Old Fashioned Barn Dance to wind it all up on Saturday night.

Oregon

Bob Ruff from Whittier, California, was featured caller at the Josephine County Fair in Grants Pass on August 19. On August 20, there was a Jamboree style dance with Oregon callers taking their turns at the mike.

The Circle 8 Squares of Astoria sponsored a Northwest Jamboree for the Lewis and Clark Sesquicentennial on August 27. After the dance a midnight supper was served at the Circle 8 Corral on the Airport and folks did a little more dancing, square dancers never seeming to get enough.

Pennsylvania

Joe Lewis from Dallas called at Dillsburg Community Hall on September 24, as a Season Special. Regular dancing is held each Saturday night with Tom Hoffman calling.

Add embarrassing square dance moments. While she was dancing at the Butler County Fair Thelma Moroso's bias tape on her crinoline petticoat caught on some of the orchestra's equipment—and a nice long streamer followed her thru the Allemande R!

New York

Long Island Square Dance Callers' Assn. held their Harvest Hoedown on September 24 at Plattdeutsche (honest)! Park Restaurant on Franklin Square, Long Island. This was the first Big Event of the 1955 season and both indoor and outdoor facilities were used. Music was by Bill Henrickson's Band and Bill's children's group gave a special demonstration.

Missouri

West Plains Circle and Squares will be two years old in November. They started with five couples and now the membership is 30 couples. This group was especially interested in the Howell Country Fair Festival on September 10, which featured clinics from 2 to 5 P.M., and a special clinic for teen-agers, taught by Mrs. Eleanor Phelps of House Springs, as well as the big dance at night.

HUMORESQUE TWO-STEP

By Bill and Marie Clarke, Westchester, Illinois

Record: Humoresque—Dot 15325.

Position: Open.

Footwork: Opposite, M starts L.

Musical Introduction: 4 measures.

Measures

1-4 Heel, Toe; Fwd Two-Step; Heel, Toe; Bwd Two-Step;

Touch L heel fwd-swd then L toe at R instep or in front of R toe; one fwd two-step in LOD, L R L —; Repeat "heel, toe" with R foot; One two-step bwd in RLOD, R L R.

5-6 Away/Close, Back; Together/Close, Fwd;

Still in open pos, step away from partner on L, close R to L and step bwd on L (fast steps); step twd partner on R, close L to R, and step fwd on R in LOD.

7-8 Walk, 2; 3, Face;

Walk fwd in LOD four slow steps (L R L R) facing partner in semi-closed pos on 4.

9-12 Heel, Toe; Step/Close, Turn; Heel, Toe; Step/Close, Turn;

In semi-closed pos do "heel, toe" as before starting L; one two-step in LOD turning on last step to face RLOD in reverse semi-closed pos. Repeat 9-10 starting R ft and moving RLOD, ending facing LOD on turn.

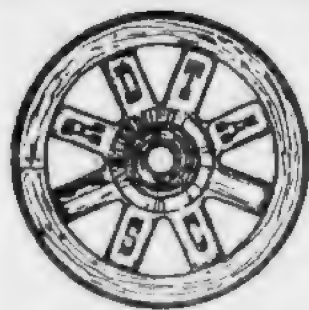
13-16 Turnaway Two-Step Two-Step; Walk, 2; 3, 4;

Drop holds and partner make a full turnaway in two two-steps (M to L and W to R). Rejoin inside hands and walk 4 steps fwd in LOD—L R L R—in open pos.

ENDING: Routine is danced thru five times. On last meas of 5th sequence face and bow.

MIXER: A fine simple, fun mixer with change coming on "turnaway" of meas 13 as M goes back to W behind and W moves fwd to M ahead. Resuming open pos with this new partner, they walk 4. Last time do the same, walk 4 and bow.

NOTE: Many will prefer the double time "heel, toe" to add to the fun of this delightful easy round.



The Southern California Round Dance Teacher's choice for the Dance of the Month of October is:

"MR. GUITAR"

Instructions for this dance appeared on page 18 of the September issue of Sets in Order.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

OCTOBER, 1955

The Workshop is designed to present some of the flow of new material which comes over the desks of Sets in Order. We appreciate your contributions of both square and round dances, so when you are inspired, send 'em along, with plenty of explanation or directions.

BALANCE IN LINE

By Sam Gersh, Evanston, Ill.

One and three you swing your maid,
Take this girl and promenade,
Half way round, you're doing fine,
Down the center and balance in line.

Join hands like ocean wave.

Balance forward and back you go,
Pass through for a do-pa-so.
Partner left go all the way around,
Corners all with the right hand round,
Partners left and you hang on tight,
Take your corners by the right.
Balance forward and back again,
Turn by the right to a left allemande.
Allemande left, etc.

SMILES MIXER

By Johnny and Charlotte Davis
Covington, Kentucky

Record: Smiles, Decca No. 29403.

Start: Open position facing LOD. Opposite foot-work throughout.

Measures

- 1-4 **Walk, Walk; Step/Close, Step;**
Walk, Walk; Step/Close, Step/Face;
Starting on outside foot, walk 2 steps, then do 1 twostep. Repeat starting on inside foot. End up facing partner.
- 5-8 **Side, Behind; Side, Tap;**
Crossover, Two; Three, Tap;
Starting on man's left ft do a grapevine stepping to the side on the left, behind on the right, side on the left, and tap the right toe in front. Then starting on R ft in three steps and a tap, change places with partner, the lady making a L face turn under the man's right arm. The man is now facing the center of the circle.
- 9-12 **Side, Behind; Side, Tap;**
Crossover, Two; Three, Tap;
Starting on L ft and going in RLOD, repeat Meas 5-8, ending with man's back to center and facing partner.
- 13-16 **Side, Close; Side, Close;**
Walk, Two; Three, Four;
Starting on the left step to the side, close the right to the left, start on the left again and close with the right. The man then walks forward 4 steps while the lady in 4 steps turns away from partner and walks back to get new partner.
The Routine is done the total of 7 times.

RAGTIME TUNNEL THROUGH

(Singing Call)

Words arranged by Jeff Peters, Seattle, Wash.

Record: Black Mountain No. 117.

Intro

Walk all around that corner girl as pretty as can be

Now go home and swing your own, that's where you want to be

The four gents star across the town to the opposite gal with a left hand 'round

And star right back across the square and swing your honey bee

Allemande left with the old left hand and around that ring you go

It's a grand old right and left boys, you walk on heel and toe

When you meet that pretty little baby, promenade with me

You promenade to the Ragtime Melody.

Figure

Number one, you bow and swing as pretty as can be

Go down the center and cross trail, and run around home to me

Pass the one that you love best, and there you circle three

Circle three with the couple you meet and form two lines of three

Forward up six and back you march, forward again and make a little arch

And the lonesome two you tunnel through, and there you swing 'em a few

Tunnel right back, don't be late, run away home and swing all eight

Swing 'em around to the Ragtime Melody.

Number two — etc.

Sequence: Intro—fig.—fig.—Break—fig.—fig.—Ending.

LET 'EM GO

By Bill Richardson, Fresno, Calif.

First and third go forward and back

Forward again, right and left thru

Turn 'em boys and pass thru

Go around one to a line of four

Let's have a little fun

Forward up and back with you

Inside four pass thru split that couple

It's four in line you're nearly done

Lines remain in same positions.

Forward up and back you go

Right hand high, the left hand low

Spin those ends and watch them go

Same as right hand up and left hand under.

One and three do a half-sashay

Two and four cross trail, trail thru

I say, Allemande left, etc.

VIENNA DREAMS

By Jack and LaVerne Riley, Seattle, Washington

Record: "Vienna Dreams", Aqua Record No. 203,
4 Meas. Intro.

Position: Open, inside hands joined, traveling
LOD.

Footwork: Directions are for the M, W does
counterpart.

PART I

Measures

1-4 **Waltz Out; Waltz In; Back to Back; Face to Face;**

Starting on L traveling fwd use running waltz stepping L,R,L slightly away from partner; Waltz in to face partner R,L,R; Change hands to M's L and W's R. Using the running waltz traveling LOD turn back to back (M R face) with partner L, R,L; Waltz to a face to face pos (M L face) R,L,R;

5-8 **Waltz; 2; 3; 4;**

In closed dance pos do 4 natural turning waltz steps (Viennese style) turning CW traveling LOD.

9-16 Repeat meas 1-16 ending in Open pos, inside hands joined.

PART II

17-20 **Step, Swing, —; and Roll; Step, Swing, —; Step, Face, —;**

Swinging joined hands fwd step diagonally on L, swing R in front of L; Exchange places with partner by M crossing behind W in a R face roll stepping R, L, hold while W crosses in front of M with a L face roll in two steps; End facing LOD, W on M's left side, M's L hand joined with W's R. Swinging joined hands fwd step diagonally on R, swing L in front of R; Step on L facing partner and touching leading hands, M's back to wall;

21-24 **Step, Swing, —; and Roll; Step, Swing, —; Step, Face, —;**

Repeat Meas 17-20 starting on M's R. End facing partner, M's back to center, both hands joined in butterfly pos.

25-28 **Left, —, Close; Left, —, —; Right, —, Close; Right, —, —;**

Step L along LOD, hold, close R to L; Step L along LOD, touch R by L; Step R along RLOD, hold, close L to R; Step R along RLOD, touch L by R;

29-32 **Waltz; 2; 3; 4;**

Four natural turning waltz steps as in Meas 5-8.

Break: Dance pattern completely a total of 4 times.

At the end of the 1st and 2nd times through the dance **only**, you balance fwd LOD and back, in open pos. Turn the W under R arm at the end of the 3rd and 4th times through, in place of the 4th waltz.

SIUSLAW STOMP

By Chet Held, Portland, Oregon

First couple balance and swing

Go down the center and split the ring

Go around two and between the sides you stand

Forward six and back you go

Forward again with a dos-a-dos

Couple three you balance and swing

Down the center and split the ring

Go around two and four in line you stand

Forward and back you're doing fine

The middles turn out and form a new line

Break the line in the middle and pivot forward on the ends of the line to form a new line of four facing out.

Forward eight and back with you

Turn right around and box the gnat with the one behind you

Come right back with a right and left thru

Four ladies chain diagonally across

You're still not with the guy whose boss

So join your hands in an eight hand ring

Circle left like everything

Swing on the corner like swinging on the vine

Why you've got yours and I've got mine.

THE SHIRL WHIRL

By Art "Lucky" Boan, Groveville, N. J.

Figure:

1 & 3 you bow and swing.

Go down the center and split the ring,

Walk around just one.

Go into the center with a right hand star.

Ladies are now in front of their partners.

Gents sweep out and right back in,

Join that star you're gone again.

Gents step out, make a full turn to the left and rejoin star with a right hand.

Back by the left as on you fly,

Pick up your corner as you go by.

Turn your star inside out,

A once and a half you're gone about.

Texas star style.

Star promenade in the usual way, inside ladies!

Roll away with a half sashay.

Girls! Turn right back around you go,

Pass new partner let him go.

Meet him again do pas so

Him by the left, corner by the right.

Back to your own with a left hand swing,

Promenade go round the ring.

Callers choice for promenade patter.

Break:

Allemande left to an allemande thar,

A right and left and form a star,

Walk along boys but; not too far.

Shoot that star with a full turn round,

To the corner lady with a right hand round,

Make a left hand star for a wrong way thar,

Walk along back but not too far.

Shoot that star to a left allemande,

Partner with a right and a right and left grand.

Right and left go round the ring when you meet

your honey just give her a swing.

Now allemande left just one,

And promenade with the girl you swung.

Callers choice for promenade patter.

SMILES

By Paul Hunt, Long Island, N. Y.

Record: Rock Candy No. 701. With Calls: No. C-701.

Introduction:

Honor to your partners all,
Then circle left around the hall,
Come right back the other way
But let the lady lead the way; single file
Gents backtrack: when you meet again
The gals slide out, the gents slide in—

Gents turn back around outside, ladies continue to move forward. As partners meet, ladies cross in front of partners to outside, gents pass to inside, without changing direction.

You're bound to meet again, you know,
And when you do let's do-paso:
Partner left with the left hand round,
Corners right—you're homeward bound,
Partners left, turn halfway round
And box the flea with the one you've found.
Promenade and don't be blue,
She smiles at me and not at you,
Promenade to the old home ground.

Figure:

Ladies to the center and back to the bar,
Gents to the center with a left hand star,
Round you go to the corner girl
And turn that lady with a right hand whirl.
Partner left and hold on tight
And form your star in the middle of the night:
Back up, boys, go about a mile
Then shoot that star to an alamo style.
Balance in and balance out
And turn by the right hand half about;
Balance again, and don't you see?
You swing by the left, then let her be.
Gents star right three quarters mile
And swing that corner with the great big smile,
The smile that appeals to me.

Original corner lady.

Figure is repeated three more times, then **Introduction** is repeated for ending.

WRONG WAY RIDE

By Chip Hendrickson, Oceanside, N. Y.

Walk all around your left hand lady
See saw round your pretty little taw
Turn the corner lady with a left hand around
And your partner right when you come down
Now leave her there
Gents star left in the middle of the square
All the way round to your lady fair
Turn her by the right to a wrong way thar
Back up boys, old left hand star.
Now kick out the clutch, put 'er in low
Twice around the ring you go
Walk on by your pretty little date
Right to the next, Catch all eight
Go half way round, back by the left,
go all the way around
To the left hand lady by the right hand round
Partner left go all the way around, to the right
hand lady
Turn her by the right, go full turn round

(Continued next column)

WRONG WAY RIDE - (Continued)

To a wrong way thar, back in men, gotta left
hand star.

Now shoot that star to an allemande left, and
away we go

A right, left, now do-paso

Partner left and corner right

Back to your own with a left hand round.

Original corner is now partner.

Walk all around your left hand lady

See saw . . . etc. — — — —

Repeat call three more times to get partner
back.

ARKANSAW WHEEL

By Bert Whipple, Kirkland, Washington

First and third bow and swing,
Twice around with the pretty little thing
Go forward up and back to the ring
Forward again with a right and left thru
Turn 'em around as you always do
Forward again and pass thru
Turn right back like a Susie "Q"
Opposite lady with a right hand round
Partner left as you come down
Corners all with a right hand round
Partner left like allemande thar
Back right around in a back hand star
Shoot that star, turn half around
Partner right with a full turn around
Give her a spin, like a wagon wheel spin
Gents star left with the left hand in
Gents back out with a full turn around
Step right back and give her a bow
Turn to your corner for a left allemande
Right to your partner but pass her by
Swing the next, don't ask why
Take that girl and promenade.

Repeat 1st and 3rd then side couples.

DOUBLE GNAT

By Dr. Wm. S. Louthan, East Los Angeles

Introduction:

Swing your lady go round and round
Put her on the right when you come down
Now face your honey and box the gnat
Do a right and left grand on a wrong way track
It's right and left on a heel and toe
Meet that gal and on you go
Hand over hand to your own home place
And you swing and whirl with old prune face.

Figure:

Head couples center and back right out
Then pass thru and you turn about.
Now girls to the center and back right out
Then pass thru and turn about
And the four gents center and back with you.
Go forward again and pass thru
Split that ring go around one
To a right hand star, Gonna have a little fun
Now back with a left and find your maid
Gonna pick her up in a star promenade
Girls turn back on the outside track
When you meet again just box the gnat
Then do it again with a balance and twirl
And promenade your own little girl

For partner change promenade red hot.
Use any Break; Repeat Figure; Any closer.

SHOULD I?

By Scotty and Doris Garrett, Seattle, Wash.

Music: "Should I", on MGM Record No. 11140 by Lee Monti and The Tu-Tones.

Position: Closed, M's back to center. W does counterpart.

Introduction: Wait two Meas., then **Away, Bow; Together, Close;** M's back to center, stepping away from partner: Back on L, back on R and bow; Fwd on L, fwd on R and take partner in closed dance pos.

PART I

Measures

- 1-2** **Walk, —, 2, —; Side, Behind, Side —;**
Progressing twd wall, walk fwd L, —, R, —; "Grapevine" along LOD stepping L, R across in back of L, L along LOD.
- 3-4** **Back, —, 2, —; Side, Behind, Side —;**
Progressing back into center, walk backwards R, —, L, —; "Grapevine" along RLOD stepping R, L across in back of R, R along RLOD.
- 5-8** **Two-Step; Two-Step; Two-Step; Two-Step;**
Progressing in LOD, starting M's L, dance four CW turning two-steps in two turns to end M's back to center.
- 9-16** Repeat Meas. 1-8 ending in open dance pos, facing LOD, inside hands (M's R and W's L) joined.

PART II

- 17-20** **Step-Pivot, Step-Close; Step-Pivot, Step-Close; Step-Pivot, Step-Close; Step-Pivot, Step-Touch;**
M does 2 full L-face turns, W does R-face. Footwork as follows: Step L in LOD and pivot L-face to back to back pos swinging joined hands fwd, step R in LOD-close with L; Step R in LOD-release hands and pivot L-face to face partner joining M's L and W's R hands swinging them fwd, step L in LOD and close with R; Release hands and join M's R and W's L hands, Step L in LOD and pivot L-face to back to back pos swinging joined hands fwd, Step R in LOD and close with L; Release hands and join M's L and W's R hands, Step R in LOD and pivot L-face to face partner swinging joined hands fwd, step L in LOD and touch with R, keeping weight on L and maintaining M's L and W's R hand hold.
- 21-24** **Step-Pivot, Step-Close; Step-Pivot, Step-Close; Step-Pivot, Step-Close; Step-Pivot, Step-Brush;**
M does 2 full R-face turns, W does L-face, footwork as follows: Step R in RLOD swinging joined hands fwd and pivot R-face to back to back pos, Step L in RLOD and close with R; Step L in RLOD—release hands and pivot R—face to face partner, join M's R and W's L hands swinging them fwd, Step R in RLOD and close with L; Release hands and join M's L and W's R hands, Step R in RLOD swinging joined hands fwd and pivot R—face to back to back pos, Step L in RLOD and close with
- (Continued next column)

SHOULD I? - (Continued)

R; Step L in RLOD—release hands and pivot R—face to face partner—join M's R and W's L hands swinging them fwd, step R in RLOD and brush L past R keeping weight on R and joining both hands. As you do step R and Brush L, maneuver into L hips adjacent pos with M facing RLOD.

SWINGIN' THROUGH THE RYE

By Lank Thompson, Covina, Calif.

Record: Marlinda No. 1022 instrumental.

Introduction: Middle Break, Closer.

**Allemande left that corner lass
And a right hand round your own.
Gents star left inside the ring
Until you get back home.
Box the gnat wi' your own little girl
Allemande left again.
Go right and left around the ring
Comin' through the rye.
Meet your partner—and then turn back
Comin' through the rye.
Make your feet (or kilts) go whickety whack
Dancin' through the rye.
Partner right with a full turn 'round
Docey corners all.
Come back and swing your lassie, laddie,
Swing and don't you fall.**

Figure:

**First and third go to your right
And circle half way round,
Dive right through, star by the right
Inside—go once around;
Then turn your corner by the left
Your partner by the right,
Walk by your corner lassie
Swing the next with all your might.
All join hands and circle left
You circle half way round;
All four ladies chain across,
Now turn the gals around.
Then a corner swing—like a Highland Fling
And promenade the ring.
Walk that lassie right back home
And go swingin' through the rye.**

**Sequence—Intro, Fig. (heads) Fig. (heads) Break,
Fig. (sides) Fig. (sides) Closer (in closer change
last line to "swing and that is all").**

**Added note on "In a Little Spanish Town",
printed in April, '55 workshop.**

The flip side of "Bumpty-Bump", Mercury No. 70444 has an arrangement of "In a Little Spanish Town" which can be used for the dance with only minor changes in the pattern. The first time through the dance add four (4) slow walking steps after measure 32 before starting first figure again. Second time through dance do two slow walking steps, one twirl and bow and curtsy after measure 32. Note that second time through is exactly like first time for full thirty-two measures of pattern.

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A WEE BIT OF BONNIE SCOTLAND

"Grab your lassie and swing her aroon"

#722 — SWINGIN' THROUGH THE RYE/SINGIN' A MEDLEY

with Lank Thompson calling



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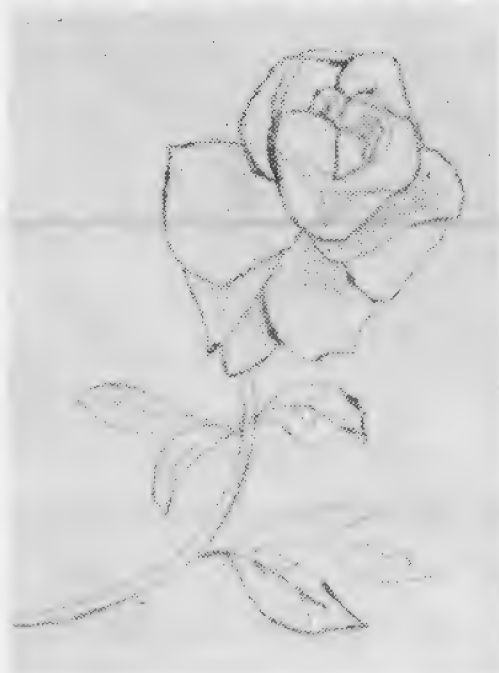
HEY! . . . Our Number 1020 — "Mr. Banjo"

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"HEY! MR. GUITAR"

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#1024—THE YELLOW ROSE of TEXAS/ BOILIN' CABBAGE DOWN

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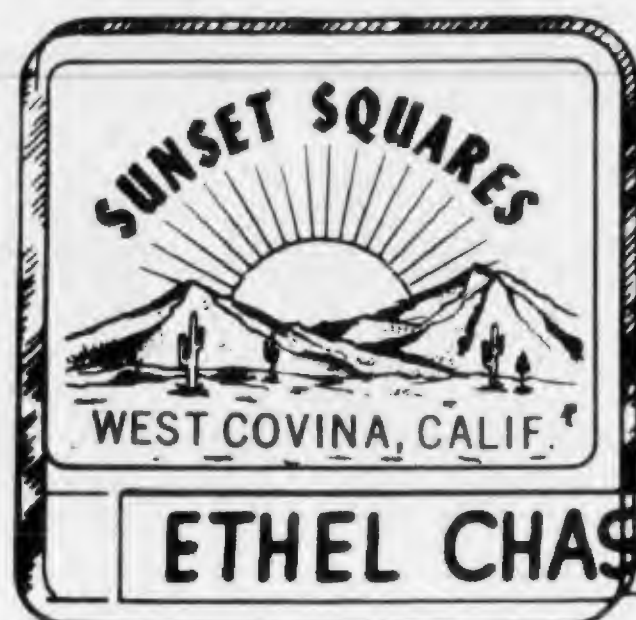
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I should like to comment on the recent series by Pancho Baird. I believe most of the callers throughout the country are probably like myself—not as familiar with music as we should be to get the best calling. I don't believe you could publish too much of this type of series as I know I got a lot out of it.

I particularly agree with Pancho on the melody versus the beat in the music. It seems when a caller records a record the melody is usually subdued so that he can definitely be clear and stay with the music. However, the flip side of the record that the purchaser has to call to, to make the record sell, is dominated by melody. In singing calls this gives some of us quite a bit of trouble in keep with the music. This especially applies in this part of the country where 90% of the square dance music is by record . . . Also, I should like to see published more often polls on the most popular dances used most in all parts of the country, as you had in Sets in Order some months ago.

C. J. (Bennie) Clark
Memphis, Tenn.

Dear Editor:

Your grand magazine is still welcomed with eager hands. I was so thrilled to have Morris Sevada featured as Guest Caller. They're such a wonderful family and exemplify the finest traditions of square dancing.

We took quite a trip this summer thru the middle west and the *exuberant* barn dances were grand! Loved the "um-pah-pah—um-pah-pah" music of the old German bands.

Dia and Harry Trygg
Tucson, Ariz.

(Continued on page 28)

Waves of Fun... with **AQUA RECORDS**

HERE IS OUR COMPLETE LIST OF RECORDS TO DATE.

CALLERS AND DANCERS WILL FIND MANY FAVORITES

SQUARE DANCES —

One side with calls—Flip side instrumental.

- 101—AQUA BARN SPIN called by Joe Hall
Music "Evergreen Breakdown" by
Cascade Hillbillies
- 102—GOIN' HOME TO JULIE call by Joe Hall
Singing call Key A Music Cascade Hillbillies
- 103—GAL FROM TENNESSEE call by Joe Hall
Singing call Key C Music Cascade Hillbillies
- 104—CATCHY BREAKS called by Joe Hall
Music "Cackling Hen" Key A, by
Cascade Hillbillies
- 105—RICOCHET ROMANCE call by Joe Hall
Singing call Key D Music Cascade Hillbillies
- 106—THAT'S WHERE MY MONEY GOES,
Called by Joe Hall. Singing call Key F,
Music by Cascade Hillbillies
- 107—WHEN THE WORK'S ALL DONE THIS
FALL—Singing Call Key F, Music Cascade
Hillbillies; Called by Yodeling Joe Kuntz
- 108—ACROSS THE ALLEY FROM THE ALAMO
Singing Call Key F, Music by Morrison's
Orchestra; Called by Doris Garrett
- 109—WAY BEYOND THE BLUE—Singing call
Key A Flat, Music, Eddie K; call, Jack Riley

SQUARE DANCES WITH CALLS

- 501—LET THE SUNSHINE IN/GENTS CROSS
OVER. Called by Heber Shoemaker
- 502—DAVY CROCKETT/MEDLEY OF
FAVORITES. Called by Bill Rehman

SQUARE DANCE INSTRUMENTAL *for callers*

- 401—LET THE SUNSHINE IN/SALTY DOG
RAG. Music by Eddie "K"
- 402—DAVY CROCKETT/MEDLEY OF
FAVORITES. Music by Eddie "K"

HOEDOWN MUSIC *for the callers*

- 301—EVERGREEN BREAKDOWN Key of G
CACKLING HEN, Key of A
- 302—RESEDA BLISTER, Key of D
BOIL THE CABBAGE, Key of A
- 303—CLARK COUNTY RAG, Key of D
JACKSON'S BREAKDOWN, Key of D
Music by Eddie "K"
- 304—MONEY MUSK, Key of A
RUBBER DOLLY, Key of A
Music by Eddie "K"

ROUND DANCES

- 201—PONY BOY
TANGO WALTZ
- 202—WALTZ ROMANCE
U. S. A. MIXER
- 203—LITTLE SPANISH TWO-STEP
VIENNA DREAMS
- 204—DEARIE
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LETTERS - Continued

Dear Editor:

Upon arriving here (Anchorage, Alaska) we found square dancing to be established, but both square and round dances were somewhat out-dated. Callers here are doing very well, but the fact remains that we are more or less "shut in" from the rest of the square dancing areas. We as square dancers do have fun, yet we feel that we can enjoy square dancing more if we keep up with state-side dancing. This will also enable us to dance at *par* with the people in the area to which we return in the states. Most of the people here, especially service families, plan to return to the States upon completion of their tour of duty . . .

We have an active Square Dance Callers' Council here, which meets twice a month for the purpose of standardizing our dances and calls with those accepted and practiced in the States.

My wife and I have started a round dance class, and although it is held in the service club on the base, several people are attending from Anchorage, and are helping teach the service men. We are also working with a group of service men, teaching basics, 45 minutes

prior to the regular square dance held in the service club each Monday.

MSG John J. McKinney
752nd Air Force Band
Anchorage, Alaska.

Dear Editor:

I have sampled many of the square dance magazines that are on the market, but SETS IN ORDER is like a Bible to me. I just don't know how anyone who square dances can live without it. I am just as enthusiastic about your "5 Year Book," and I do wish you would get one out on all the rounds that have appeared in your magazine. If you ever do, you have one standing order at any price!

Ruth Costenoble
Detroit, Mich.

Dear Editor:

Anyone passing through Albuquerque, stop in and see us (at the Ropers' Club). We'll be more than glad to have you. We meet on the 1st, 3rd and 5th Saturday nights in the Women's Club House.

H. L. Johnson
Albuquerque, N. M.

(Continued on page 30)



**FOR CALLERS WHO
WANT TO ADD A LIFT
TO THEIR CALLING,
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Sets in Order RECORD #2079/80 Both recorded at approx. 130-132

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RAY DE O'RAY SYSTEM — 412-14 West 7th Street, Sioux City, Iowa**LETTERS - Continued**

Dear Editor:

Hope you can find room for a few lines about some wonderful people. I belong to the Chicago Area Callers' Assn. On our vacation we stopped in at the Square Dance Festival at Saskatoon, Canada. Some forty squares enjoyed the calling of a number of guest callers and music was supplied by the Primrose Ranch Gang. The dance was Emceed by Ollie Greenwood, who did a swell job. After the dance we were entertained by the Trasks and the

Heighes. All in all we had a wonderful time. Square dancers sure are wonderful people.

Edith and Bob Handcock
 Melrose Park, Ill.

Dear Editor:

. . . Incidentally, the jokes on the back cover sure are amusing. I have cut them all out and intend to hang them in our basement as sometime in the near future we plan to remodel it for square dancing.

John Pearson
 Chicago, Ill.

(Continued next page)*Fall Loveliness from Parasol*

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LETTERS - Continued

Dear Editor:

While visiting this spring in Mexico City, we not only enjoyed the fun and sociability of square dancing with the Tenochtitlan club members but were royally entertained by the callers, Ed and Win Edgerton.

Thanks to Lee Waddell of Big Bear for introducing us to the National Directory of Square Dance Callers that enabled us to contact such hospitable square dance leaders as the Edgertons who did such a fine job of promoting wholesome fun thru square dancing. . .

Judging from the cordial hospitality with which we were welcomed in Mexico City we can safely say that visiting square dancers will never meet with any "Setting Up Squares" in the friendly square dance groups there.

Rose Fogelson
Compton, Calif.

DO YOU SEE THE WORKSHOP?

The Workshop is a cram-packed four-page insert which is bound into the Regular Edition of Sets in Order and turns it into the Callers' Edition for those lucky persons who subscribe to that edition. The Workshop contains about a dozen squares and four or five round dances each month, passed along to you in the form in which they arrive at Sets in Order. Some real gems are among them, and you have a new thrill of discovery as you test someone's latest brain-child. All of these goodies come to you for a measly dime extra per month, on top of your regular subscription price. In other words, since the Regular Edition costs \$2.50 per year, the Callers' Edition at 10c per month extra, or \$1.20 per year, totals \$3.70 per year. What an investment! What dividends! Maybe you'd like to change from a Regular to a Callers' Edition?



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8116—SHEIK OF ARABY (Flip Side)

8117—WHEN YOU'RE SMILIN' (Flip Side) Butch Nelson calls these with that "makes you want to dance" music of the Cotton Pickin' Five

8118—HOUND DOG Hoedown without call HERE AND THERE—Same. Here is more of that fine patter call music by JOHNNY BALMER'S Grand Canyon Boys. Johnny plays fiddle and banjo on this one and that isn't easy

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8089—JOLLY IS THE MILLER (Mixer)

8007—THE MANITOU (Easy Round Dance)

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8114—TRUCK STOP/SILVER BELLS (Two excellent singing calls)

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8101—I MISS MY SWISS (Mixer)

8081—WHIRLPOOL HOEDOWN/UP JUMPED THE DEVIL (2 fine caller's favorites—they seem to help you call those hash calls)

8051—VIRGINIA REEL/BROWN EYED MARY (Easy ones that are well liked)

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Les Gotcher

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INSIDE ARCH
TAKE A PEEK
TEXAS STAR
SWING OLD ADAM
I'LL SWING YOURS
LADY AROUND THE LADY
RIGHT HAND OVER

ALBUM #2
(Four 10" records)
Les Gotcher

VARSOUVIENNA
SCHOTTISCHE
HEEL AND TOE POLKA
RYE WALTZ
SALLY GOODEN
CAGE THE BIRD
SWING IN CENTER, SWING
ON SIDE
DIVE FOR THE OYSTER

ALBUM #3
(Four 10" records)
Les Gotcher

FOUR IN LINE
OH, JOHNNY
WHIRL AWAY AND RESASHAY
TWO LITTLE SISTERS
DOUBLE BOW KNOT
OCEAN WAVE
GENTS BOW UNDER
FORWARD EIGHT & CHAIN
AROUND

ALBUM #4
(Four 10" records)
"Jonesy"

THE PINE TREE
POP GOES THE WEASEL
COMIN' ROUND THE
MOUNTAIN
HOT TIME
PARLE VOUS
INDIAN STYLE
MARCHIN' THROUGH GEORGIA
PISTOL PACKIN' MAMA

ALBUM #443
(Same as #4 on 45 RPM)

ALBUM #6
(Two 10" records)
Jack Hoheisel

SQUARE DANCE — WITHOUT CALLS

- *606 SAN ANTONIO ROSE
YOU CALL EVERYBODY
DARLING
- 613 EL RANCHO GRANDE
OH! SUSANNA
- 614 WABASH CANNON BALL
SOLOMON LEVI
- 619 JINGLE BELLS
LISTEN TO THE MOCK-
ING BIRD
- 623 RESEDA BLISTER
WRECK OF THE '97
- 624 HOP UP SUSIE
POLKA HOEDOWN

AROUND JUST ONE
CATS MIAOW
SET 'EM DOWN
AROUND AND THRU

ALBUM #7
(Four 10" records)
"Jonesy"

DARLING NELLIE GRAY
WABASH CANNON BALL
SPANISH CAVALIER
SOLOMON LEVI
EL RANCHO GRANDE
JINGLE BELLS
OH, JOHNNY
OH! SUSANNA

ALBUM #8
(Four 10" records)
"Jonesy"

I WANT A GIRL
RED RIVER VALLEY
OCEAN WAVE
GET ALONG HOME MISS
CINDY
THE GIRL I LEFT
BEHIND ME
MANANA
IRISH WASHER WOMAN
YOU CALL EVERYBODY
DARLING

ALBUM #10
(Four 10" records)
Waltzes

BLACK HAWK WALTZ
RYE WALTZ
BEAUTIFUL OHIO
TING-A-LING
MERRY WIDOW WALTZ
IRISH WALTZ
TENNESSEE WALTZ
KENTUCKY WALTZ

ALBUM #11
(Four 12" records)
"Jonesy"

TEXAS TORNADO
SAN ANTONIO ROSE
MY LITTLE GIRL
THE YUCAIPI TWISTER
THE BROADMOOR PROMENADE
VELCO DO-SA-DO
DALLAS ROUTE
RAMBLIN' WRECK

*Also available on 45 RPM

SQUARE DANCE — WITHOUT CALLS

- 625 OLD JOE CLARK
MacNAMARA'S BAND
- 636 GOOD-BYE, MY LOVER,
GOODBYE
CHINESE BREAKDOWN
- 637 SALLY GOODEN
WESTPHALIA WALTZ
(Round)
- 640 ALABAMA JUBILEE
RED WING
- 643 CINDY
LEVIS, PLAID SHIRT
AND SPURS
- 646 OH, JOHNNY
DARLING NELLIE GRAY

SQUARE DANCE — WITHOUT CALLS

- 650 LEFTY'S BREAKDOWN
UP JUMPED THE DEVIL
- 654 KENTUCKY WALTZ
(Round)
LIL' LIZA JANE
- 657 HURRY, HURRY, HURRY
JESSIE POLKA SQUARE
- 662 DOWN YONDER
THERE'LL BE SOME
CHANGES MADE
- 663 KANSAS CITY, MY
HOME TOWN
STEEL GUITAR RAG
- 666 OCEAN WAVE
RED RIVER VALLEY
- 667 GET ALONG HOME
MISS CINDY
I WANT A GIRL
- 668 TURKEY IN THE STRAW
YES SIR, THAT'S MY
BABY
- 670 GOLDEN SLIPPERS
BYE BYE BLACKBIRD
- 672 EDI HOEDOWN
BREAKAWAY HOEDOWN
- 674 LEATHER BRITCHES
BLACK MOUNTAIN RAG
- 676 ALL THE WAY THRU
TEXAS
TWINKLE TWINKLE
LITTLE STAR
- 680 JAMBALAYA
COLD, COLD HEART
- 681 SMOKE, SMOKE, SMOKE
(Talkin' Up The Square)
GHOST RIDERS IN
THE SKY
- 684 IF YOU KNEW SUSIE
TOO OLD TO CUT
THE MUSTARD
- 685 TILL THE END OF THE
WORLD
DOWN SOUTH
- 687 SHEIK OF ARABY
SOMEBODY STOLE
MY GAL
- 689 FIVE FOOT TWO
BLUE TAIL FLY
- 691 DON'T BRING LULU
ROW, ROW, ROW

- 693 MEXICAN JOE
PUT YOUR ARMS
AROUND ME HONEY
- 695 TENNESSEE POLKA
SQUARE
SQUARE DANCE JUBILEE
- 697 MISS McCLOUD'S REEL
RAKES OF MALLOW
- 698 INDIAN STLYE
PARLE VOUS
- 703 Y'ALL COME
SAILING DOWN THE
OLD GREEN RIVER
- 705 CONEY ISLAND
WASHBOARD
BYE, BYE BLUES
- 707 SMOKE ON THE WATER
CARIBBEAN
- 709 ROSE COLORED GLASSES
OPEN UP YOUR HEART
- 713 I'M GOING TO LOCK
MY HEART
SIOUX CITY SUE
- 715 BONAPARTE'S RETREAT
HEART OF MY HEART
- 717 FOUR LEAF CLOVER
POOR LITTLE ROBIN
- 719 PACK UP YOUR
TROUBLES
THIS OLE HOUSE
- 721 BALD BUZZARD
ARKANSAS TRAVELER
- 725 SATURDAY NIGHT
SPECIAL
BACK HOME IN
INDIANA
- 727 OH BABY MINE
WHEN YOU WORE A
TULIP
- 731 SWING YOUR BLUES
AWAY
MR. SANDMAN
- 733 ARE YOU FROM DIXIE
RICOCHET ROMANCE
- 735 VIRGINIA REEL
TEXAS STAR
- 737 WALKIN' UP TOWN
GOOFUS

*Also available on 45 RPM

SQUARE DANCE — WITH CALLS

By FENTON "Jonesy" JONES

- 612 LISTEN TO THE MOCK-
ING BIRD
LEVIS, PLAID SHIRT
AND SPURS
- 620 WRECK OF THE '97
THROW IN THE CLUTCH
- 621 RIGHT HANDS ACROSS
AND HOW DE DO
MacNAMARA'S BAND
- 622 JONESY HASH
POLKA HOEDOWN
- 638 ALABAMA JUBILEE
RED WING
- *652 OH, JOHNNY
HOT TIME
- 655 JESSIE POLKA SQUARE
YES SIR, THAT'S MY
BABY
- 656 HURRY, HURRY, HURRY
TURKEY IN THE STRAW

- 658 MOUNTAIN MUSIC
CALIF. WHIRL
- 659 CALIF. HERE I COME
CRAWDAD SONG
- 660 DOWN YONDER
THERE'LL BE SOME
CHANGES MADE
- 661 KANSAS CITY MY
HOME TOWN
STEEL GUITAR RAG
- 669 GOLDEN SLIPPERS
BYE BYE BLACKBIRD
- 678 JAMBALAYA
COLD, COLD HEART
- 679 TALKIN' UP THE
SQUARE (Smoke,
Smoke, Smoke)
GHOST RIDERS IN THE
SKY
- 682 IF YOU KNEW SUSIE
TOO OLD TO CUT
THE MUSTARD

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SQUARE DANCE — WITH CALLS

By FENTON "Jonesy" JONES

- 683 TILL THE END OF
THE WORLD
DOWN SOUTH
- 686 SHEIK OF ARABY
SOMEBODY STOLE
MY GAL
- 688 FIVE FOOT TWO
BLUETAIL FLY
- 690 DON'T BRING LULU
ROW, ROW, ROW
- 692 MEXICAN JOE
PUT YOUR ARMS
AROUND ME HONEY
- 694 TENNESSEE POLKA
SQUARE
SQUARE DANCE
JUBILEE
- 696 ZIG, ZAG, ZING
CALIFORNIA THREE
HAND STAR
- 702 Y'ALL COME
SAILING DOWN THE
OLD GREEN RIVER
- 704 CONEY ISLAND
WASHBOARD
BYE, BYE BLUES
- 706 SMOKE ON THE WATER
CARIBBEAN
- 708 ROSE COLORED GLASSES
OPEN UP YOUR
HEART
- 712 I'M GOING TO LOCK
MY HEART
SIOUX CITY SUE
- 714 BONAPARTE'S RETREAT
HEART OF MY HEART
- 716 FOUR LEAF CLOVER
POOR LITTLE ROBIN
- *004-1 INDIAN STYLE
PARLE VOUS
- *004-2 MARCHIN' THRU
GEORGIA
PISTOL PACKIN'
MAMA
- *004-3 THE PINE TREE
POP GOES THE WEASEL
- *004-4 COMIN' 'ROUND THE
MOUNTAIN
HOT TIME
- 007-1 DARLING NELLIE GRAY
EL RANCHO GRANDE
- 007-2 WABASH CANNON
BALL
JINGLE BELLS
- 007-3 SPANISH CAVALIER
OH, JOHNNY
- 007-4 SOLOMON LEVI
OH! SUSANNA
- 008-1 I WANT A GIRL
THE GIRL I LEFT
BEHIND ME
- 008-2 RED RIVER VALLEY
MANANA
- 008-3 OCEAN WAVE
IRISH WASHER WOMAN
- 008-4 GET ALONG HOME
MISS CINDY
YOU CALL EVERY-
BODY DARLING
- 011-1 SAN ANTONIO ROSE
YUCAIPI TWISTER

NEW RELEASES

#738—BOOMERANG/TRUCK STOP GRILL

Called by "Jonesy"

#739—Same as #738 — without calls

#740—HOME ON THE RANGE/HEY, GOOD LOOKIN

Called by "Jonesy"

#741—Same as #740 — without calls

Also available on 45 RPM

SQUARE DANCE — WITH CALLS

By FENTON "Jonesy" JONES By RICKY HOLDEN

- 011-2 MY LITTLE GIRL
TEXAS TORNADO
- 011-3 DALLAS ROUTE
VELCO DO-SA-DO
- 011-4 RAMBLIN' WRECK
FROM GEORGIA TECH
BROADMOOR
PROMENADE
- 718 PACK UP YOUR
TROUBLES
THIS OLE HOUSE
- 720 LET 'ER GO
ALL FOUR LADIES
ARKANSAS
TRAVELER
- 724 SATURDAY NIGHT
SPECIAL
BACK HOME IN
INDIANA
- 726 OH BABY MINE
WHEN YOU WORE
A TULIP
- 730 SWING YOUR BLUES
AWAY
MR. SANDMAN
- 732 ARE YOU FROM DIXIE
RICOCHET ROMANCE
- 734 VIRGINIA REEL
TEXAS STAR
- 736 WALKIN' UP TOWN
GOOFUS

By RALPH MAXHIMER

- 651 ARKANSAS TRAVELER
MAXHIMER HASH
- By JACK HOHEISAL
- 634 GENTS GRAB TWO
STAR & WHEEL
- 635 GOOD-BYE, MY LOVER,
GOOD-BYE
TURN OL' ADAM
- 006-1 CATS MIAOW
AROUND AND THRU
- 006-2 SET 'EM DOWN
AROUND JUST ONE

By GORDON HOYT

- 664 TRIPLE DUCK
SIX TO THE CENTER
- 665 PINWHEEL
ARIZONA DOUBLE STAR
- 671 EASY DOES IT
BREAKAWAY

- 673 TEXAN WHIRL
LADY WALK AROUND
- 675 COUPLE ELBOW SWING
THE ROUT

By LES GOTCHER

- 001-1 TEXAS STAR
I'LL SWING YOURS AND
YOU SWING MINE

ROUND OR COUPLE DANCES

- *309 BOSTON TWO STEP
BLACK HAWK WALTZ
- *310 LILI MARLENE
GLOW WORM
- *398 VARSOUVIENNA
RYE WALTZ
- *400 SCHOTTISCHE
HEEL AND TOE POLKA
- 604 COTTON EYED JOE
TEN PRETTY GIRLS
- 607 SPINNING WALTZ
MERRY WIDOW WALTZ
- 608 CRUISING DOWN THE
RIVER
CHIAPANECAS
- 609 DOS-A-DOS- DOWN
CENTER
FLOWER WALTZ
- 610 SPARKLING WINE
BADGER GAVOTTE
- *611 TING-A-LING
MOON WINKS
- 630 LINDA LEE
VELETA WALTZ
- 631 SPANISH WALTZ
CANADIAN BARN DANCE
- *632 JESSIE POLKA
MAXINA
- 633 LACES AND GRACES
SPANISH CIRCLE
- 637 SALLY GOODEN (Square)
WESTPHALIA WALTZ
- *642 SENTIMENTAL JOURNEY
DOWN THE LANE

- 001-2 LADY ROUND THE LADY
INSIDE ARCH,
OUTSIDE UNDER
- 001-3 TAKE A PEEK
RIGHT HAND OVER,
LEFT HAND UNDER
- 001-4 HOT TIME IN THE OL'
TOWN
SWING OL' ADAM
SWING OL' EVE
- 002-1 DIVE FOR THE OYSTER
RYE WALTZ
- 002-2 SWING IN THE CENTER,
SWING ON THE SIDE
VARSOVIENNA
- 002-3 SALLY GOODEN
SCHOTTISCHE
- 002-4 CAGE THE BIRD
HEEL AND TOE POLKA
- 003-1 OCEAN WAVE
DOUBLE BOW KNOT
- 003-2 FOUR HANDS ACROSS &
GENTS BOW UNDER
FORWARD EIGHT AND
CHAIN AROUND
- 003-3 WHIRL AWAY AND
RESASHAY
TWO LITTLE SISTERS
- 003-4 OH, JOHNNY
FOUR IN LINE

- *643 BEAUTIFUL OHIO
GOODNIGHT IRENE
- *644 TOO-RA-LOO-RA-
LOO-RAL
THIRD MAN THEME
- *649 TENNESSEE WALTZ
ALICE BLUE GOWN
- 653 MOCKIN' BIRD HILL
EMILIA POLKA
- 654 KENTUCKY WALTZ
LIL' LIZA JANE (Square)
- 677 MY BABY'S COMING
HOME
SIDE BY SIDE
- 699 HOKEY-POKEY
BUNNY HOP
- 700 BEAUTIFUL DOLL MIXER
WALTZ OF THE RIVER
SEINE
- 701 COUNTRY TWO-STEP
LAZY TWO-STEP
- 710 I DON'T KNOW WHY
WALTZ TIME
- 711 WALTZ TOGETHER
WRANGLER'S TWO-STEP
- 722 I MISS MY SWISS
DOWNHILL DRAG
- 723 METRO POLKA
LITTLE GRASS SHACK
- 728 ROAD TO THE ISLES
MELODY OF LOVE
- 729 PEEK-A-BOO-WALTZ
EASY MELODY

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- Vocal Instructions on flip
side By Ralph Maxhimer
- 615 LINDY LEE
- 616 SPANISH WALTZ
- 617 JESSIE POLKA
- 618 CANADIAN BARN DANCE
- 626 VELETA WALTZ

- 627 LACES AND GRACES
- 628 SPANISH CIRCLE
- 629 MAXINA
- 639 ALTAI
- 641 DOWN THE LANE
- 647 ALICE BLUE GOWN
- 648 TENNESSEE WALTZ

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FOLK DANCE GUIDE

P. Schwartz, Editor of Folk Dance Guide, Box 342, Cooper Sta., New York 3, N. Y., announces that the 1956 National Directory of Instruction groups will soon be in preparation. Classes may obtain free listing by sending in full name, address, hours of session, admission fee.

Wisconsin

Square dancers from all over the state converged on Moose Lake July 31 for the State-wide Picnic and Jamboree. The resort is 30 miles north of Milwaukee. Howie Bernard of

that city acted as M.C. and Wally and Marie Kreuser were in charge of the entertainment program for children of all ages.

Minnesota

On Oct. 9, the Northeast Region of the Minnesota Folk Dance Federation will sponsor a Regional Festival in the Duluth Armory. The Ambassadors of Duluth are hosts for this affair, which is the fourth. Callers from a wide territory have been asked to call. Gen Higgins is Program Chairman, aided by Mayme Brockway, Hans Carlson, John Harney, Ray Stingl.



FOR THE GALS

Featuring Parasol Original Square Dance Dresses. Choose a new dress from our stock of colorful styles. Sizes 10-18.

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SQUARE DANCE QUOTES FROM NATIONAL PUBLICATIONS

During the last few months there has been a sudden rash of very good square dance material in the national publications of general interest. This is an encouraging outbreak, and the tens of thousands of visitors to Sunny Hills Square Dance Barn near Fullerton, California, will be especially interested in the story in American Mercury for Aug., 1955, titled, "King of the Square Dancers," by Elsa Edwards.

The author is referring to Ed Smith who runs Sunny Hills, and she says, in part, "Quiet and unassuming, dressed in modest attire of Western cut, he does not appear to be the smart businessman that he must be . . .

"One day Mr. Smith noticed an old empty citrus packing plant in the Sunny Hills area of Fullerton and he had an inspiration. A packing house would have hardwood floors and wide open spaces just right for dancing! . . .

"The small trickle of dancers soon became a tide and it was necessary to enlarge facilities to include instruction during the week . . . Mr. Smith found the business was a whale of a lot of fun . . .

"Atmosphere in the big red and white dance barn is acquired by using old wagon beds and a horse trough for planters. Elk horns and bear skin rugs are tacked on the knotty pine walls . . . Sunny Hills recreation center is Americana a la mode—a page out of early California history, a colorful era come to life."

"SQUARE DANCE MAGAZINES ARE AN INVESTMENT IN BETTER DANCING . . . READ A MAGAZINE!"

WE DIDN'T DREAM

That we would be looking for a buyer for our Western Shop, but because of health reasons we must leave this area. So, very reluctantly, we are making plans to sell our established business.

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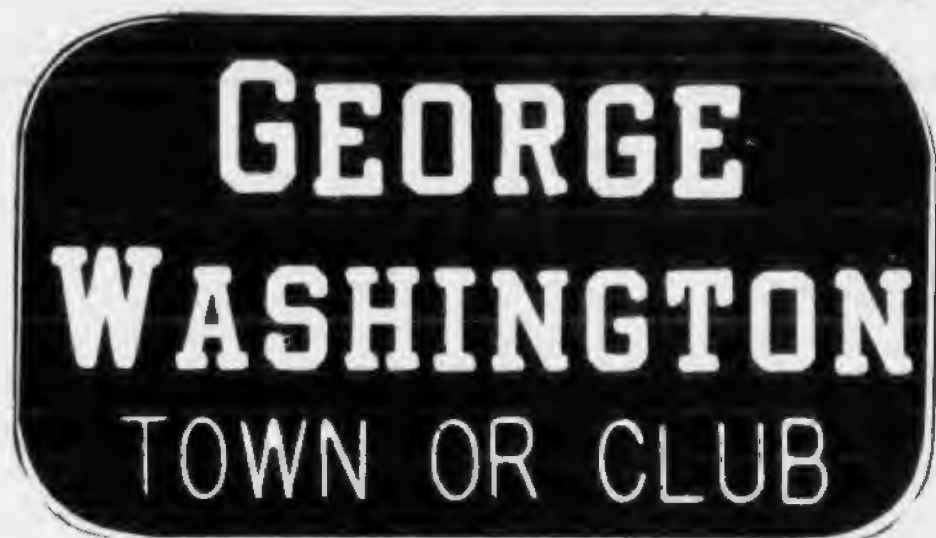
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Chairman of the 1955 Oklahoma City Convention, with his taw Sue, and his son Neil, were participating guests.

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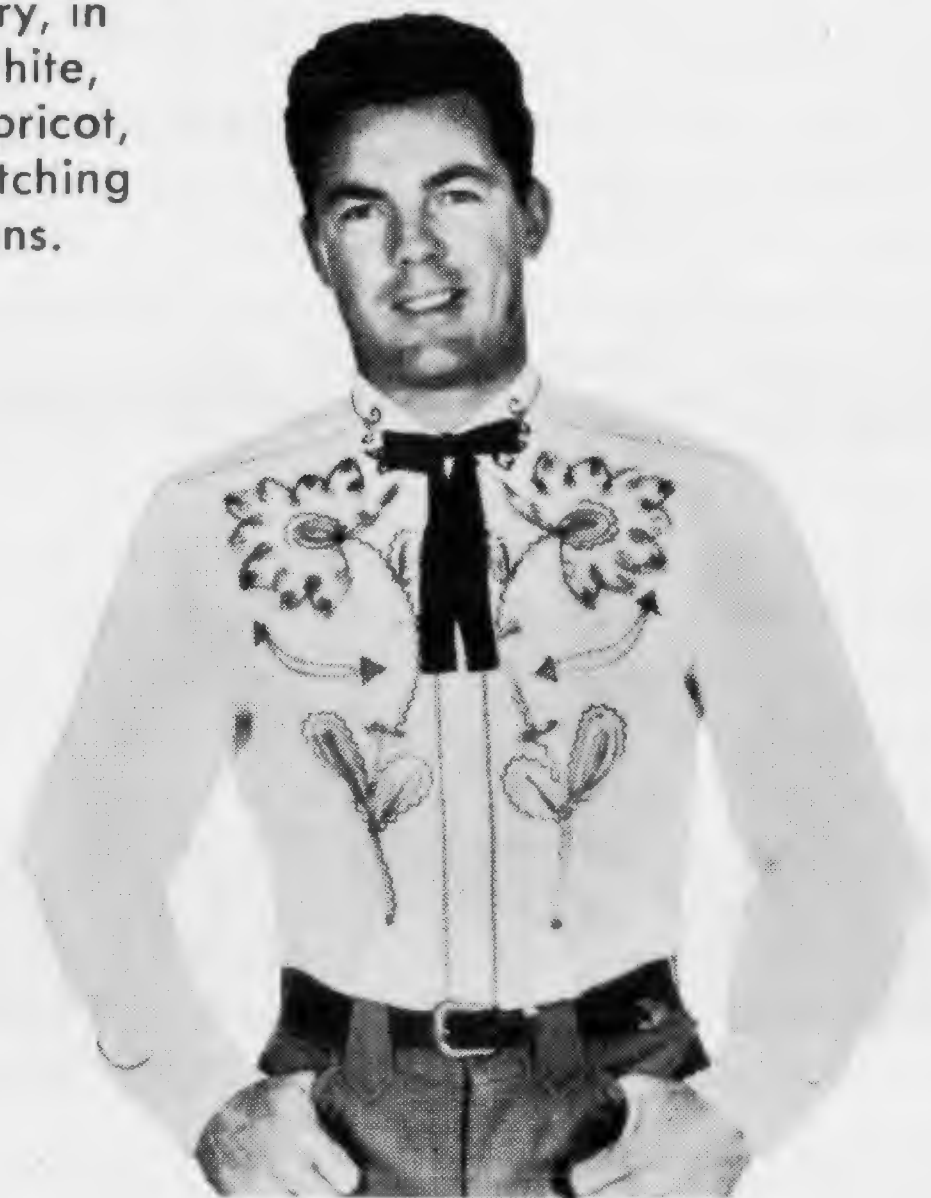
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CANADIAN TOWN ADAPTS BEGINNER PROGRAM

Early in 1954, Sets in Order printed the format of a plan used by a California association to recruit new square dancers. Some folks up in Kenora, Ontario, Canada, picked up the idea and here is a report from Elsie and Garnet McGuff.

While the McGuffs and a few friends have been square dancing for awhile, the rest of the 9000-population of Kenora was hard to convince. It got a little tiresome to drive 150 miles to a jamboree, so the dancers got to work

in earnest at home. They got the co-operation of the local newspaper which sponsored a series of 6 lessons. They shamelessly copied the brochure shown in Sets in Order and put it in every store on Main street. The local radio station was inviegled into giving some publicity.

Imagine their delight when over 200 people showed up. Everybody's happy in Kenora, the newspaper, because the venture was a success as a community effort and publicity stunt; rest of the folks—because they're square dancing!

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LATEST FROM CHICAGO

Walter Roy, General Chairman of the 6th International Square Dance Festival, scheduled for the International Amphitheater November 5, has announced that internationally famed square dance callers will be featured at the big hoedown this year. Selected by the executive dance committee to top calling spots for 1955 are Joe Lewis of Dallas; Manning Smith, who hails from College Station, Texas; and Rickey Holden from Delaware.

Roy reports that all preliminary planning for the huge festival, expected to attract more than 15,000 "squares," has been completed. The Pre-Festival dance, on the night before the Big One, will give smaller exhibition groups, usually "squeezed out" by larger groups at the big jamboree, the opportunity to show their stuff.

The Program Committee has been working hard to get together an attractive program. This year's committee is headed by Don Finrock, Russ Miller, Ernie Useman, and George Sonnenleither, and will plan both the Pre-Festival programs. Many letters have been written to callers and leaders all over the United States and much response has been received.

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WOMEN ON THE SQUARE

Rescued from a tattered family cookbook by Matt Lehman of Menlo Park, this recipe for party sandwich rolls dates back to early California days and was sent to us by Trudy Hubbs of Tulare. The filling can be made the night before.

FIESTA ROLLS: 16 to 18 French Rolls (depends on size); 3 green onions, finely chopped; 2 small cans of chopped olives; 4 hard-cooked eggs, finely cut; 4 tbsps wine vinegar; salt and pepper to taste; $\frac{3}{4}$ lb. Cheddar Cheese, cut in small pieces (do not grate); 3 (or less if

Balance & Swing's

Year-End

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large) green peppers, chopped; 1 (8 oz.) can Spanish-style tomato sauce; $\frac{1}{4}$ cup salad oil or olive oil (don't use too much!)

Method: Cut tops off rolls, scoop out soft part in both tops and bottoms. Butter insides (optional). Mix all ingredients thoroly, adding liquid ingredients last, and taking special care that the filling is not too sloppy. It may be advisable to cut down on the amount of oil. Fill rolls generously. Replace buttered tops and wrap rolls in parchment or wax paper, twisting the ends closed. Bake in a moderate oven on cookie sheet about one-half hour. Allow 15 minutes for rolls to cool before serving.



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When the Royal Canadian Mounted Police had their Annual Ball in Yorkton, Saskatchewan, things were smoothly formal until the Inspector of the Yorkton detachment sent Earle Park slipping home to pick up some square dance records and call a few dances. The Governor General of Canada, Vincent Massey, was in attendance to watch the folks pictured here in their formal attire, going thru the square dance figures. You will note Dr. Richard, Ann Ward, George Sinclair, Dr. Dunek, Edna Sinclair, Corine Dunek, and Bill Cockshutt.



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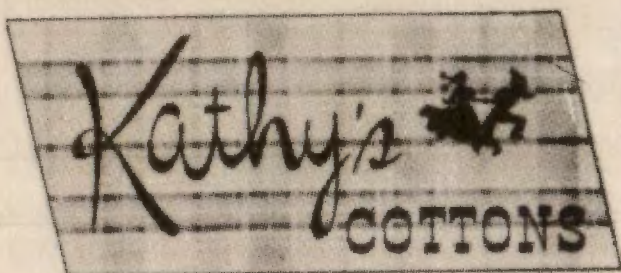
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Take PEG ALLMOND, of San Francisco — a very perfect lady *But* — roll up the rug! Listen! And dance! Here is something different, exciting and American! for Peg is a natural for Dixieland jazz. (And Fred Bergin played piano with Bix Beiderbecke!)

Take MARY JOSY and JOHN BRADFORD, that lovable brother-and-sister team from Tulsa. We know there are lots of Crawdads, but there are no Crawdads like this one. Don't argue! Just roll up the rug. This is a collector's item.

- X-71—PEG ALLMOND patter-calling
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- X-72—MARY JOSY & JOHN BRADFORD
singing The Crawdad Song

Lloyd Shaw

RECORDINGS, INC.

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- Oct. 1—Centennial Jamboree
H.S. Gym, Clintonville, Wisc.
- Oct. 1—5th Ann. Festival, Mfrs. Bldg.
Fairgrounds, Indianapolis, Ind.
- Oct. 6-7-8—5th Fontana Swap Shop
Fontana, N. C.
- Oct. 8—4th Ann. Intermountain Festival
East Provo Stake House, Provo, Utah
- Oct. 9—Valley Twirlers Aebelskiver Dance
Memorial Hall, Solvang, Calif.
- Oct. 9—N.E. Region Minn. Fed. Festival
Armory, Duluth, Minn.
- Oct. 12—Gala Square Dance Festival
McBurney YMCA, 215 W. 23rd, N.Y.C.
- Oct. 13—Oildorado Days Square Dance
Taft, Calif.
- Oct. 15—Chicago Area Round Dance Fall Fest.
Lane Tech H.S. Gym, Chicago, Ill.
- Oct. 15—6th Ann. Fest. CavOilcade
T. Jefferson Gym, Port Arthur, Texas
- Oct. 15-16—Central District Autumn Conclave
Lake Carl Blackwell, Okla.
- Oct. 21-22—9th Ann. Ohio Folk Festival
Men's Gym, Ohio State Univ., Columbus, O.
- Oct. 22—North Central Dist. Okla. Festival
Conoco Gym, Ponca City, Okla.

- Oct. 23—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.
- Oct. 23—SDAW Jamboree, Oconomowoc, Wis.
- Oct. 22—Sedalia Semi-Annual Festival
Sedalia, Mo.
- Oct. 28-29—N.W. Square Dance Convention
Armory, Seattle, Wash.
- Oct. 29—Tucson Council Open Dance
Mansfield Jr. H.S., Tucson, Ariz.
- Oct. 29—Silver Belles and Beaux Jubilee
Sidney, Nebr.
- Oct. 29—North Idaho Callers' Council Harvest
Hoedown, Mem. Audit., Wallace, Idaho
- Oct. 29—S.E. Dist. Oklahoma Fall Fest.
Amer. Legion Hall, McAlester, Okla.
- Oct. 29—Cow Counties 5th Sat. Hallowe'en
Hoedown, Munic. Audit.
San Bernardino, Calif.
- Oct. 29-30—Miami Valley 1st Annual Festival
Fairgrounds Coliseum, Dayton, O.
- Nov. 5—Southern Dist. Okla. Fall Festival
Civic Audit., Ardmore, Okla.
- Nov. 5—6th International Festival
Inter. Amphitheatre, Chicago, Ill.
- Nov. 5—2nd Ann. No. Fla. Roundup
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(Continued next page)

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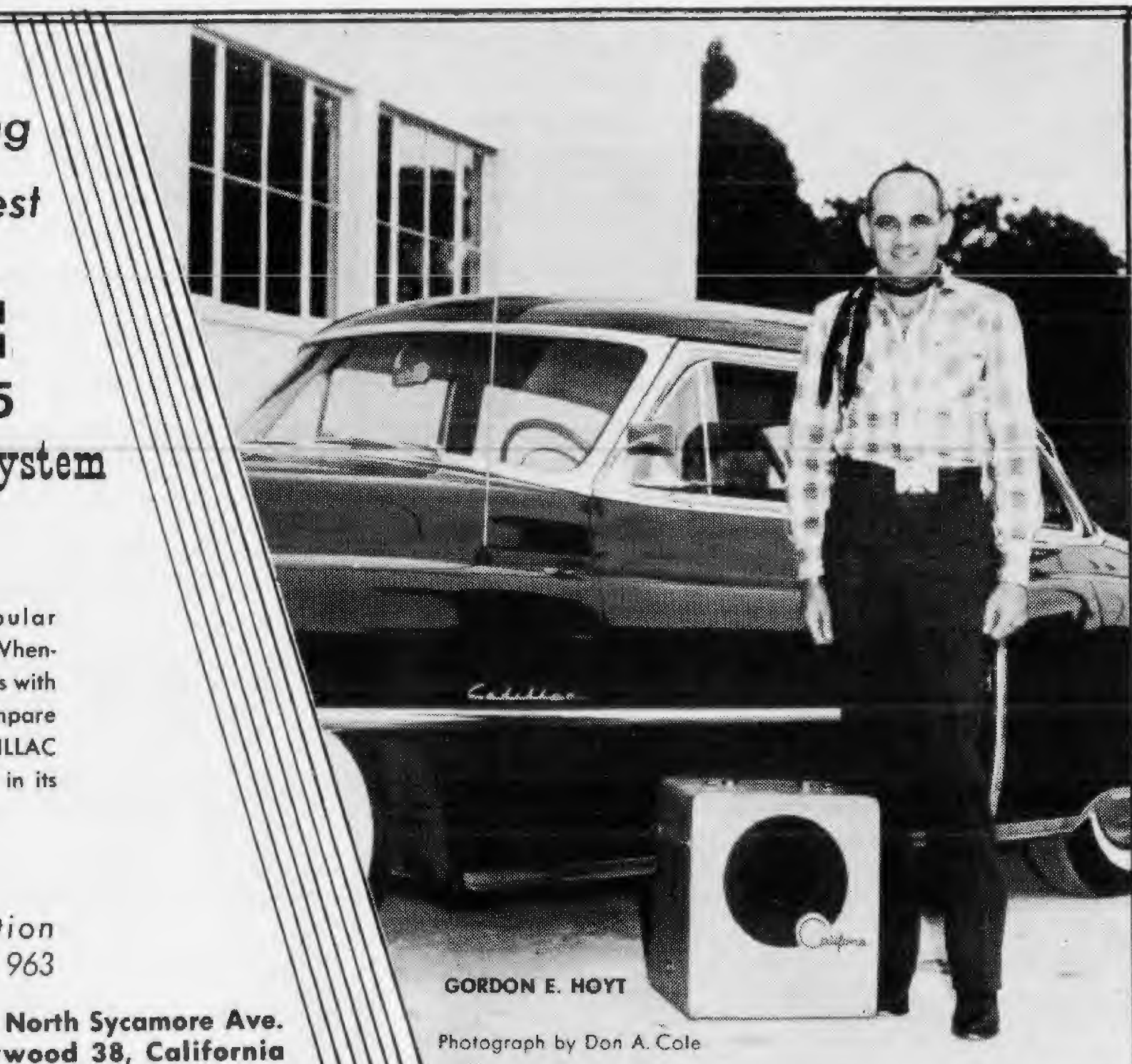
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CALENDAR - Continued

Nov. 11-12—Atlanta Convention

Mechanics Hall, Boston, Mass.

Nov. 11-12-13—5th Ann. Fiesta de la Cuadrilla
(Dress Rehearsal for National Convention)

Balboa Park, San Diego, Calif.

Nov. 18-19—9th Ann. Okla. State Festival

Munic. Audit., Oklahoma City, Okla.

Nov. 19—2nd Ann. Southeastern Festival

Murphy High Gym, Atlanta, Ga.

DANCE PROGRAM TELLS STORY

There are lots of things you can do to add zip to your dance program and here is the way the Golden Slipper Club of Hickman Mills, Mo., did it. Composed by Bud Faulkner, we pass it along for fun:

Well, folks, here it is March the first and what a night! We planned to take a trip up north but we hit a DETOUR and now we are going DOWN SOUTH. We met the SHEIK OF ARABY and he told us not to use RIP TIDE highway because the ENDS TURN IN and we would be going in circles. So we decided to take route 13 down through the swamp lands. We were cruising along singing PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG AND SMILE, SMILE, SMILE when we noticed an odd-looking plane flying overhead. It had one RED WING and one black wing and was blowing SMOKE ON THE WATER to kill the mosquitoes . . . It was getting late so we drove on down the highway to the HEEL AND TOE POLKA motel and being square dancers decided to stay there. They were advertising a one horse opera in town featuring the LADY OF SPAIN singing HEART OF MY DESIRE . . . We had a nice chat with her, she said howdy, and we said HELLO.

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Sets in Order's popular by-product, the ABC's of Square Dancing, a handy booklet on square dance basics and etiquette which is a dard to hand out to beginners especially, is available at a penny each. Just write Sets in Order.

Also, if you'd like to acquaint your beginners with Sets in Order, we'll be glad to send you quantities of "give-away" magazines, which you may have for the delightful privilege of only paying the postage. The magazines won't be the very latest, but they'll be a wonderful "bonus" to your dancers and show them how the rest of the square dance world lives.

THE JOHNSON LAMENT

Virginia Johnson of Oakland, California, did not get her Sets in Order on time one month, and wrote the following plaintive ballad:
I hear the jingle of the mailman's key,
I drop everything and rush out to see
If my Sets in Order has come in.
It hasn't—and I'm down again.
I so much look forward to every issue,
When it doesn't come, believe me, I miss you.
My subscription hasn't lapsed, that I remember
For the last time I paid was back in December.
The mail could be slow—it could be delayed,
It might, quite reasonably, even have strayed.
Whatever the reason, it's now up to you—
Please rush me your magazine, P D Q!

SO LET'S CLEAR THE SHELVES!

Back copies of both the Workshop Insert which makes the Callers' Edition of Sets in Order, and the regular magazines themselves, are available for purchase—not the complete file, but some of them. If there is a particular back copy you'd like, send us 10c for each Workshop, and 25c for the regular magazine.

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WHY SQUARE DANCE MUSIC?



SQUARE DANCERS — getting pleasure from their hobby — are moving to music. Music provides the Boom-Boom-Boom rhythmic beat that tells their feet how fast to move. But music also supplies much of the atmosphere, the harmony and the beauty to the dance.

Good, pleasant-sounding music is a necessity for continuous good square dancing. The successful caller who *gives* the greatest in pleasure and downright enjoyment uses variety in the music he calls to. If it's live music he's fortunate to have — he uses many tunes during the evening. If his music is "canned" then he again has the choice of hundreds of hoedowns for the dancers' enjoyment.

Making square dance records that are fun to dance to is Our Business.

We've been at it since May of 1951. Since that time we've turned out 61 instrumentals on 78 RPM records just for hoedowns. They all sell for \$1.45 and average 4 minutes each. These tunes are mostly all public domain and they're the kind of toe tapping rhythms always associated with real square dancing fun. We realize that there are many different tastes as far as hoedown music goes and we've tried to feature many different types of musical groups. There are ones with fiddle leads—some with banjo—others with accordion and some with piano. They're in varied, comfortable, keys and they all have that unmistakable steady beat.

You'll find the music you want in this list. Ask your dealer to let you listen. Remember variety adds so much to your program.

ORCHESTRA NAMES

BF—THE BUNKHOUSE FOUR—Fiddle, Banjo, Bass, Piano

RT—RHYTHMTRIX—Piano, Guitar

OH—THE OZARK HOEDOWNERS—Piano, Fiddle, Bass

SBB—SHIRLEY & HER BEEMAN BROS.—Bass, Guitar, Fiddle

PB—THE PRAIRIE BOYS—Fiddle, Guitar, Piano

WF—THE WOODSHED FOUR (or more)—Fiddle, Banjo, Base, Piano

JH—JACK HAWES ON BANJO—Just banjo lead with Woodshed Four

HOEDOWN TITLE	KEY	NO.	ORCH.
Arkansas Traveler	D	2037/38	SBB
Bald Buzzard	G	2009/10	BF
Banjo Reveille	D	2079/80	JH
Beaumont Rag	F	2069/70	WF
Bile the Cabbage	A	2039/40	SBB
Bill Cheatham	A	2045/46	PB

HOEDOWN TITLE	KEY	NO.	ORCH.
Billy in the Low Ground	G	2023/24	BF
Bonaparte's Retreat	D	2013/14	BF
Bully of the Town	G	2023/24	BF
Bunkhouse Reel	A	2011/12	BF
Chicken Reel	G	2017/18	BF
Chinese Breakdown	D	2053/54	JH
Clyde's Tune	D	2031/32	OH
Cripple Creek	A	2025/26	BF
Dance Around Molly	A	2043/44	PB
Devil Jumped Up	A	2071/72	WF
Dill Pickles	D	2041/42	SBB
Douglas County Stomp	C	2051/52	WF
Down Home	G	2021/22	BF
Driftwood	A	2035/36	OH
Dusty Roads	D	2069/70	JH
Fighting Peacock	A	2009/10	BF
Gallop	C	2029/30	RT
Gee Whiz	G	2033/34	OH
Georgia Railroad	A	2061/62	WF
Hell Amongst the Yearlings	G	2059/60	JH
Hell Broke Loose in Georgia	D	2071/72	JH
Hoedown Boogie	C	2065/66	JH
Jack's Special	D & G	2015/16	JH
Jackson's Breakdown	D	2073/74	WF
Johnny Goodin	G	2015/16	BF
Kansas Rag	Bb	2019/20	BF
Katy There's A Bug on Me	D	2043/44	PB
Leather Britches	G	2025/26	BF
Little Joe	A	2017/18	BF
Miss Molly	A	2041/42	SBB
Mississippi Sawyer	D	2037/38	SBB
New Ranger's Hoedown	A	2035/36	OH
Oklahoma Red Bird	Bb	2007/08	BF
Old Coon Dog	F	2051/52	WF
Old Dan Tucker	C	2079/80	JH
Old Missouri	D	2027/28	RT
Peter Went A Fishin'	A	2057/58	WF
Ragtime Annie	D	2061/62	WF
Rakes of Mallow	G	2063/64	WF
Rockabout	A	2031/32	OH
Rocky Mountain Goat	D	2045/46	PB
Rubber Dolly	Bb	2033/34	OH
Rubber Dolly	C	2073/74	JH
Saturday Night Breakdown	G	2065/66	JH
Seesaw Breakdown*	G	2027/28	RT
Smith's Reel	D	2057/58	WF
Sourwood Mountain	G	2007/08	BF
Tennessee Waggoner	C	2011/12	BF
Texas Crapshooter	C	2053/54	JH
Texas Gallop	C	2063/64	WF
Tulsa	G	2039/40	SBB
Uncle Joe	C	2021/22	BF
Up Jumped the Devil	Bb	2029/30	RT
Up Jumped the Devil	D	2059/60	JH
Yucaipa Hornpipe	G	2013/14	BF

Sets in Order

Distributor Inquiries Invited.

462 North Robertson Blvd., Los Angeles 48, California

MEET THE PEOPLE

By Dave Haskell, Montebello, Calif.

Record: S.I.O. 3016.

Position: Open, facing LOD.

Footwork: Opposite throughout.

Measures

1-4 Walk, 2; 3, Point; Walk, 2; 3, Point;

Move LOD LRL and point R fwd with foot extended and toe just touching floor; continue fwd RLR and point L;

5-8 Apart, 2; 3, Point; Together, 2; 3, Point;

Move away from partner breaking handholds as M backs into center LRL and points R twd partner (with or without clap of the hands on last ct) as W backs twd wall. Return twd partner RLR point L shifting slightly to R to make a LH star on final ct with L shoulders close, forearms touching and shoulders in line.

9-12 Star, 2; 3, Point; On, 2; 3, Point;

With small steps star L around partner $\frac{3}{4}$ to face W formerly behind you.

13-16 Change Partners, 2; 3, Point; Twirl, 2; 3, Point;

Make RH star with new partner—former corner as W move LOD and M progress in RLOD—step LRL pt R as go around this W; then W twirls R face under upraised R hands, change hands and resume open pos all with the same 3 steps and a point of meas 16.

Note: Stress that all footwork is "Step, 2, 3, Point" in each figure. Men are inclined to "cheat" on this!

"Meet the People" is often alternated with "Glow Worm" standard verse. Keeping the new partner for "Glow Worm," do the mixer again, etc.

ROUND DANCES IN SETS IN ORDER — A POLICY

With great numbers of new round dances constantly being composed it is well that we state the plan of this magazine in presenting round dance material. In every issue it will be our usual custom to present two or more dance descriptions. Because Sets in Order is written "by and for Square Dancers" the rounds selected by our special round dance editors will be those most enjoyed by the average square dancer. These will be both new and old rounds that have fairly simple sequences — can be learned quickly, are well constructed and are danced to an available, well-suited recording. One round printed each month will usually be the Southern California Round Dance Teachers' choice as the Dance of the Month.

Additional round dance material will appear each month in the Callers and Teachers Workshop Supplement available to those who wish the extra material. Dances appearing in this collection will often be the more difficult, longer sequence figures that provide greater challenge for the round dance specialists. However, there will also be simple dances and mixers in the Workshop kept out of the regular magazine only because of lack of space. Often material appearing in the Workshop edition is printed just as it is sent in and occasionally sequences need additional work before the dance is correct for comfortable use.—The Editor.



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